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Vol. VIII (SINDHI)

GANGA RAM GARG

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गुरुकुल काँगड़ी विश्वविद्यालय
कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें ।

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

वर्ग संख्या 891.103 GAR-I.B   आगत संख्या 105002

पुस्तक—वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब-दण्ड लगेगा।

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"Be bold and wise!
Give thyself to the field with me! Arise!"
—*Bhagavadgītā.*

To

Shriyut Lal Krishna Advani

Saint, Seer & Statesman

PREFACE

On the pattern of Sir Paul Harvey's *Oxford Companion to English Literature*, I thought of preparing a work on Hindi Literature. I started work on it in the early fifties, but it was in June 1958 that I was able to get the Introduction to my *Concise Oxford Companion to Hindi Literature* printed. My Hindi work not only includes articles on Hindi writers and their important works, but also incorporates notes on Hindu mythology and ancient geographical names. Immediately after the publication of this volume I embarked on a similar work: "Companion to Indian Literature". It was not only to cover the literature of Sanskrit, Pali, Prakrit and Apabhramsa but also to include the literatures of all the Modern Indian languages. It was also to have articles on Indian mythology and ancient Indian geographical names. With fresh vigour, determination and a sense of mission, I proceeded well for several years, though initially the task appeared quite arduous. In a few years I had quite a number of bundles of manuscripts and it seemed that the work would be completed in another six years. But it was not to be. I was transferred from my teaching assignment where I had ample leisure, to the administrative career, where even spare moments were not available. The Oxford University Press had agreed to publish this work and had helped me in finalizing the scheme. Mr. R. E. Hawkins of the Oxford made enquiries for several years about the progress of the project, but finding that the work had almost come to a standstill, the matter was dropped. But the idea that had overwhelmed me for almost 25 years, was not to meet such an inglorious end. After retirement in 1977, I devoted my whole attention to the project. Since the scheme covering only the portion on literature meant multi-volumes, the new Publisher Shri K. M. Mittal decided to publish the volumes literature-wise in a convenient format. Accordingly, the first volume: *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) was published in 1982 and the second volume, *An Encyclopaedia of World Hindi Literature* in 1986.

The Publisher decided in consultation with me that a new Series: *International Encyclopaedia of Indian Literature* be launched and all the volumes should form part of this new Series. As *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, its revised edition came under this Series with the new title: *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) and was published in early 1987 as Volume I. Since then other volumes in this Series are: Vol. II (Tamil), Vol. III (Assamese), Vol. IV (Kannada), Vol. V (Telugu), Vol. VI (Malayalam), and Vol. VII (Urdu). The further volumes in this Series are likely to be of Oriya, Indian English, Gujarati, etc.

For articles on Sindhi literature, I approached Professor G. A. Allana of the University of Sind, Pakistan. He compiled the articles and sent them to me in India. The work was done some 25 years back, but for the reasons explained above, the whole manuscript simply gathered dust. And when the time came for its printing, the whole material had to be updated. In the meantime, several publications had come with the result that a comprehensive treatment of the material was necessary. And when the whole material had been given the final shape, I approached Dr. M. K. Jetley, Head of the Sindhi Section, Department of Modern Indian Languages, University of Delhi. He has improved its quality. For non-Sindhi readers, a survey of Sindhi literature has been prepared by Dr. M. K. Jetley. I am thankful to him.

I am indebted to the scholars and publishers, whose works I have made use of. The principal works are: *History of Sindhi Literature* by L. H. Ajwani, (Sahitya Akademi), an articlee on Sindhi literature by L. H. Ajwani, included in *Contemporary Indian Literature*

(Sahitya Akademi), *Sindhi Literature & Society* by Motilal Jotwani, *Literature in Modern Indian Languages* (A.I.R.), Sindhi Literature (*Encyclopaedia of Literature:* ed. Joseph T. Shipley), *Bharatiya Sahitya Kosh* (ed. Dr. Nagendra), *Comparative Indian Literature* (Macmillan, 2 vols., 1984, 1985), *History and Culture of the Indian People* (Bharatiya Vidya Bhawan), *Who's Who of Indian Writers, Modern Vernacular Literature of Hindustan, Language and Literature of Modern India* by S. K. Chatterji, annual surveys of literatures issued by the Sahitya Akademi, etc.

Generally articles on Indian writers go with their Christian names, but there are cross-references under their surnames, which would facilitate to the location of the writers.

I am presenting this Volume to Shri Lal Krishna Advani, who has raised the status of Sindhis in India and abroad.

The press-copy of this volume has been prepared at the residence of my eldest son, Dr. Ved Prakash Garg, where my daughter-in-law, Shrimati Indu Garg, and my grand-daughters, Ila and Shweta provided me with every convenience. My wife, Shrimati Shanti Garg also joins me in blessing them all.

Shri K. M. Mittal, the Publishers, has acted expeditiously in preparation of this Volume as also the earlier ones, and the Press, Editors and Proofreaders deserve my heart-felt thanks.

I have done my level best to include every important writer. In the case of modern writers, whose names are not found here, I can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the sources of information are limited and amends would be made in the next edition, if my attention is drawn to that effect. As this is the first work of its kind in English on Sindhi literature, both in India and Pakistan, I am quite conscious of its shortcomings. Also for any errors and omissions, I take full responsibility and the honoured Consultants are in no way amenable.

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SINDHI LANGUAGE AND LITERATURE
A Brief Survey

Sindhi belongs to the north-western group of Indo-Aryan languages. It is one of the major literary languages of Indo-Pakistan subcontinent. Sindhi is not only spoken in Sindh (now a part of Pakistan), but also is spoken by lakhs of displaced Sindhi Hindus, who after partition of the country in 1947, migrated from Sindh and spread over all the provinces of India. Of course, Sindhi Hindus in India are mostly settled in Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Uttar Pradesh and Delhi, which have become main regions of educational and literary activities of Sindhis in this vast country. Sindhi Hindus, being well known businessmen, have also permanently settled in different parts of the world. In spite of these facts, Sindh (Pakistan) is the fountain-head and main region of the Sindhi language and culture. It is the area where the Sindhi language has developed through the centuries, and shows different regional variations. Besides, majority of Sindhi speaking people are Muslims, who live in Sindh.

The partition of country in 1947 has proved to be a severe blow to the natural growth of Sindhi language, literature and culture. While after division of the country, Panjabi and Bengali languages got a part of their linguistic region in India also, the Sindhi language became a stateless one in India. Among the modern Indian languages, Sindhi is the only language in India, which has no particular state for its natural growth. It has created various handicaps in its development. On the other hand, in its homeland Sindh also, the Sindhi language after Independence has been surrounded by different speech communities. Urdu is declared an official language of Pakistan. It has dominated and suppressed the natural growth of regional languages in Pakistan to great extent, which has given rise to linguistic conflicts.

Considering the demand of Sindhi speaking people in India, the Sindhi language was recognised in the eighth schedule of the Indian Constitution in April 1967. Now, various government and private agencies are planning for the development of Sindhi language and literature. In the educational field, Sindhi is studied upto post-graduate level, both in India and Pakistan.

The Origin and Development of the Sindhi Language

On the basis of the development of New Indo-Aryan languages as traced by philologists, it can be said that the Sindhi language originated from some Old Indo-Aryan dialect spoken in the region of Lower Indus Valley at the time of compilation of the Vedas or perhaps some centuries before that. The structure of this spoken dialect is not known, but most probably it would have been nearer to the spoken dialects of Panjab, from which one dialect in its literary form is represented in the Ṛg Veda. No doubt, Sindhi like other New Indo-Aryan languages has passed through Old Indo-Aryan and Middle Indo-Aryan stages; but, there is no written evidence to show in detail, the development of the Sindhi language from the Old Indo-Aryan dialect spoken in the Lower Indus Valley. However, a few facts may be mentioned here which throw some light on such development.

Bharata Muni in his *Nāṭya Śāstra* (whose date is regarded about the beginning of the Christian era) remarks regarding the characteristic features of the language spoken in Sindhu-Sauvīra region as follows :—

himavat-sindhu-sauvīrān ye ca deśāḥ samāśritāḥ,
ukārabahulām tajjñaḥ teṣu bhāṣām prayojayet.

(The language possessing 'u' vowel frequently, should be used by a scholar for all those regions which come under Himavat, Sindhu and Sauvıra.)

The frequent use of 'u' vowel is the main characteristic which the Sindhi language has still preserved. For example, rāmu 'Rama', kiśinu 'Kishan', bhāu 'brother', māu 'mother', hathu 'hand', kanu 'ear'; all infinitives in Sindhi end in 'u' vowel : e.g. likhaṇu 'to write', paḍhaṇu 'to read'.

As regards the later phases of the middle Indo-Aryan stage, present Sindhi shows sufficient resemblance with Nāgara or Śaurasenı Apabhraṁśa which was a literary language of India, during the period which immediately preceded the existence of New Indo-Aryan languages. But, we have no written records that should enable us to study the distinguishing features of a local dialect of the Nāgara Apabhraṁśa spoken in the lower Indus Valley region, from which Sindhi as a New Indo-Aryan language is presumed to have developed round about 1000 AD Mārkaṇḍeya (17th century AD) in his Prākṛta-sarvasva states that Vrāćaḍa Apabhraṃśa was spoken in Sindhu Deśa and illustrates some distinguishing features of Vrāćaḍa. Unfortunately, these examples do not tally fully with the linguistic peculiarities of the Sindhi language, neither any literary work is available in Vrāćaḍa which may help us in knowing its structure. To illustrate the resemblance of Sindhi with Nāgara, the literary Apabhrṃśa, two verses of this Apabhrṃśa from Hemachandra's work (12th century AD) are compared here with Sindhi:—

ḍhollā sāmalā dhaṇa ćampā-vaṇṇı,
ṇāi suvaṇṇa-reha kasavaṭṭai diṇṇı.[1]

Sindhi:— ḍholo sā̃valo dhaṇa ćampā-varnı,
Jaṇu sona-reha kasavaṭṭa ḍinı.

(The man ḥas a dark complexion, and the fair one has the complexion of a Campaka flower; she seems to be a streak of gold on the (black) touch-stone).

ḍhollā maı tuhū vāriyā mā kuru dıhā māṇu,
niddae gamihı raṭṭaḍı daḍavaḍa hoi vihāṇu.[2]

Sindhi:— ḍhola mū to vāriyo ma kari ḍigho māṇu,
nĩḍa gāvaĩ rātiṇı jhaṭpaṭ hoi vihāū.

(Friend: I warned you not to be proud for long; for, the night would pass away in sleep, and it will dawn quickly.)

The Arabas conquered Sindh in 712 AD. From this period onwards upto the advent of Britishers in 1843 AD, Sindh was generally ruled over by Muslim rulers who had great love and respect for Arabic and Persian languages. As a result, the Sindhi language being in close contact with Arabic and Persian languages, borrowed words from them which affected to certain extent the phonological and grammatical structure of the Sindhi language, though the basic structure of the language remained unchanged. Later on, with the beginning of the British rule in Sindh, Sindhi language came under greater impact of the English language, which is still there.

After the partition of India, the Sindhi language in India and Pakistan has clearly shown different lines of development. In respect of phonological and grammatical structures, the Sindhi language in India is now greatly influenced by Sanskritized Hindi; while in Pakistan,

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1, 2 — Hemachandra: *Siddha-hemacandra-śabdānuśāsana*, *Pariśiṣṭam*, Sutra 330, Bombay, Sanskrit and Prakrit Series, 1936.

it has profusely borrowed from Arabic, Persian and Urdu. It is posible that after a few centuries these tendencies may result into two varieties of the Sindhi language differing from each other to a great extent.

Script of the Sindhi Language

When Britishers conquered Sindh in 1843 AD, the Sindhi language was written in different scripts, viz., Devanāgarī, Gurumukhī, Haṭāī (also called Haṭa-vāṇikā, Khudābādī, Sindhi or Hindū-Sindhī, and mainly used by businessmen for commercial purposes), Persian and Arabic. The British government wanted to standardize the script for Sindhi. Sir Bartle Frere, the commissioner in Sindh at that time, invited the opinion of other officers in Sindh in this respect. Captain George Stack, one of the officers advocated the use of either Devanāgarī script or the modified form of the Haṭāī script, because he knew that these scripts being of Indian origin, were quite suitable to the nature of the Sindhi language which belonged to the Indo-Aryan family of languages. Captain George Stack was well conversant with Sindhi. He had written a grammar of the Sindhi language (1849) and Sindhi-English (1855) dictionaries. In all these works he had used Devanāgarī script for Sindhi. Many other officers also agreed with this scholar; but Sir Richard Burton, another officer, was of the opinion that Muslims being in majority in Sindh and being accustomed to Arabic and Persian scripts would not accept Devanāgarī or Haṭāī scripts for the Sindhi language and that such a decision would lead to a conflict and unrest in Sindh. Having noted that divided opinion, Sir Bartle Frere referred the controversial matter to higher authorities. Ultimately, the Court of the Directors of East India Company, being impressed by Sir Richard Burton's opinion, decided from the purely political point of view, in favour of Arabic and Persian characters for the Sindhi language.

In 1853, a committee comprising of Hindu and Muslim Sindhi scholars presided over by Mr. Ellis devised the Perso-Arabic script consisting of 51 symbols for the Sindhi language. In this script the basic symbols were taken from Persian and Arabic, but many of them were modifided by using dots and other diacritic marks in order to represent the Sindhi sounds. This Perso-Arabic script was revised from time to time and is still in vogue for the Sindhi language in India and Pakistan. Since 1853 AD, this script is mainly used for Sindhi in literary and educational fields. Some people, however, continued to use Devanāgarī script. This feeling has gained considerable momentum in India after the migration of Sindhi Hindus from Pakistan. Now, both Devanāgarī and Perso-Arabic scripts are used for the Sindhi language in India, while in Pakistan Sindhi is written only in Perso-Arabic script. The Gurumukhi script, in its slightly modified form is used for the Sindhi language by some Hindus, especially in the field of religious literature. Besides, Haṭāi or Hindu Sindhi script (an indigenous script of Sindhi, akin to Devanagari characters without head line) is still in vogue in commercial field.

Salient Features of the Sindhi Language

Salient features of the Sindhi language are enumerated briefly as follows:

(1) Sindhi has fifty one segmental phonemes out of which ten are vowels and forty one are consonants. In the system of stop consonants, there are four voiced implosives, viz., b, j, ḍ, g̅. These are also called glottalic suction stops, because they are produced by suction of the air from the mouth in, to the glottis, which produces rarefaction of air in the oral cavity between the larynx and the point of articulation.

(2) Sindhi has full nasal series of phonemes corresponding to stop consonants; e.g. ṅ (velar), ñ (Palatal), ṇ (retroflex), n (dental), m (labial). Compare the contrast: manı 'betrothed', mañı 'having accepted', maṇı 'jewel', manı 'semen', mamı 'mother'.

(3) There are only two genders: masculine and feminine, and two numbers: singular and plural.

(4) In Sindhi most of the words end in a vowel; e.g. suṭho 'good', hiku 'one', likhando 'He will write'. Words ending in consonants are noted generally in borrowed elements. e.g. bariś 'rain', nars 'nurse'.

(5) Substantives, pronouns and some cardinal numerals are inflected for two cases: the nominative and the oblique. Some substantives distinguish the vocative case also in their inflection. Substantives, pronouns and adjectives distinguish the gender category derivationally; e.g. chokro 'boy', chokri 'girl'; so 'that' (m.), sa 'that' (f.); suṭho 'good' (m.), suṭhi 'good' (f.). Adjectives generally are indeclinable words, only those ending in - o vowel show declension and are inflected like substantives ending in-o; e.g. suṭho chokro 'a good boy', suṭha chokra 'good boys'. Some substantives express the sense of postpositions by means of suffixes; e.g. gharu 'house', ghar-i 'in a house', ghar-ã 'from a house'.

(6) The passive voice is expressed morphologically as well as syntactically; e.g. likhije or likhyo vañe, both expressing the meaning 'may be written'. The double causal is formed by repeating the causal morpheme twice; e.g. likhe 'He may write', likh-a-e 'He may dictate', likh-a-ra-e 'He may ask some one to dictate. Here, /-a/ and /-ra/ are two variant forms for a causal morpheme which are repeated twice in the double causal.

(7) The pronouns, besides being used as free forms, are also added to substantives, verbs and postpositions in the form of suffixes; e.g. puṭu 'son' : puṭu-si 'his or her son'; khe 'to'. khe-si 'to him or her'; likhe 'he may write': likhe-si 'He may write him or her'; likhe-ni 'He may write them'.

Dr. Ernest Trumpp, having noted various archaic features of the Old and Middle Indo-Aryan languages in Sindhi has correctly remarked in his 'Grammar of the Sindhi Language' (1872), "If we compare now the Sindhi with its sister tongues we must assign to it, in a grammatical point of view, the first place among them. It is much more closely related to the old Prakrit than the Marathi, Hindi, Panjabi and Bengali of our days, and it has preserved an exuberance of grammatical forms, for which all its sisters may well envy it."

Captain George Stack, having noted peculiarities of the Sindhi language states, "I am confident the Sindhi will to the philologist prove a more interesting study than that of many of the other Indian dialects. The habit of affixing signs to words in lieu of the pronouns and the prepositions governing them — the regular form of the passive verbs, and other points which the learner will mark as he proceeds, give to it beauties distinct from most Indian tongues."

Sindhi Literature

The development of the Sindhi literature can conveniently be divided into different periods and sub-periods as follows:

1. Early Period: 800 AD — 1520 AD
2. Middle Period: 1520 — 1843
3. Modern Period: after 1843
    (a) First stage: 1843 — 1914
    (b) Second stage: 1914 — 1947
    (c) Third stage: after 1947

Early Period: 800 - 1520 (The Period of Heroic and Romantic Legends)

The period of Early Sindhi Literature roughly corresponds with the rule of Sumra and Samma kings (1050 AD — 1520). The Sindhi language, as a new Indo-Aryan language, distinguished itself from Apabhraṁśa or later Middle Indo-Aryan language round about 1000 AD. We get stray references to the earliest Sindhi literature in the records of Arabs and later Muslim historians. For example, from *Mujmil-al-Tawārīkh,* a Persian work, we get reference to a version of Mahābhārata in some Indian language. Dr. Suniti Kumar Chatterji, after studying linguistically the proper names of Mahabharata heroes in that Persian work has come to the conclusion that the Indian language referred to in the said Tawārīkh was most probably the Old Sindhi language at the time of its emergence as a New Indo-Aryan speech from Apabhraṁśa,* during the period from 800—1000 AD.

The Sindhi literature of early period mainly consists of legends, ballads and gahū̃ (a particular type of verses), narrating valour and romance of Sumra and Samma kings, and generosity of the Sammas. The famous ballad of Dodo and Chanesar delineates a quarrel between two Sumra princes over the throne after the death of their father, and depicts the valour of Dodo in battles against his enemies. There are also many verses called gahū (gāthā) which narrate the valour of Sumras in battles against Gurjars. Tales of mūmal Rāṇo, Umaru Mārui, Umaru Gangā, Līlā Chanesaru, Jāmu Tamāči Nūri and some other tales are based upon incidents which took place in this period. There are various legends containing gahū̃ which describe valour and liberality of Sammas like Jāmu Lākho, Jāmu Jakhiro, Vikyo ḍātāru, Jāmu Abro and Baḍāmāṇi Punaro. This literature must have been at first composed by bards who wandered from one place to another singing the valour and generosity of their patrons. Sumaṅgu Chāraṇu and Bhāgū Bhānu were famous bards of that age. As all these legends, ballads and gahū̃ have survived only through oral tradition and have been published in modern period, they have not always retained the old form of the Sindhi language, spoken in the days of Sūmrās and Sammās. The legend of Uḍerolālu or Jhulelal, who is regarded as an incarnation of Varuṇa, the God of waters, and who saved Hindus from the tyranny of a Muslim ruler, is a solitary instance of a legend pertaining to Hindu religion.

Though the themes of romance, heroism and generosity form the main trend of the early Sindhi literature, there are also some devotional and didactic minor thought currents, which later on developed into the mainstream of the Sindhi literature, in the middle period. In 14th and 15th centuries AD. Pīr Sadar-ud-dīn and Pīr Kabīr-ud-dīn, the preceptors of Ismaili faith of Muslims, propagated the principles of their sect in Gujarat, Sindh and Multan in the form of verses which are called '*Ginān*a' by their followers. These Ginānas often show flashes of poetic beauty and their original language is a mixture of Sindhi, Kachhi, Gujrati and Hindi, as seen in case of some verses. The Ginānas, which have been preserved by oral tradition, are compiled and published recently. So, the language of these verses is generally influenced by the mother tongue of the devotees who have preserved them.

The verses containing predictions of seven Māmoī Faqirs in the days of Samma rulers and one or two Dohās of Sufi saints like Sheikh Hamād and Noh Hothyāṇī, also form a part of an Early Sindhi Literature, which has survived the ups and downs of centuries.

Middle Period: 1520 — 1843 (The Period of Devotional Poetry)

The Medieval Sindhi Literature mainly consists of devotional poetry by mystic and Sūfī

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*Suniti Kumar Chatterji: *Languages and Literatures of Modern India,* Bengal Publishers Private Ltd., 1963; pp. 341–348.

saint poets. In this period, there are also a few saint poets like Sāmī and Dalpat, who are influenced by the Vedanta philosophy. Some Sūfī poets like Rūhal, Murād, and Daryā Khan have occasionally sung in devotion of Lord Krishna, perhaps under the influence of Hindi devout poets like Sūrdās and Mīrā Bāī. However, the main trend in the Sindhi literature of this period is the poetry influenced by Sufi Mysticism.

Sindh, generally, remained isolated from the rest of India due to its geographical position. The desert of Rajasthan on the east, the desert of Kutchh on the south-east, and the Arabian sea on the south and south-west prevented a free flow of people and interchange of ideas between Sindh and the rest of India, excepting Western Panjab. Hence, the Saguṇa Bhakti movement in the north and east India during the 14th century and onwards had no access to Sindh at that time. It came to Sindh about four centuries later. On the other hand, from the beginning of the 8th century AD, Sindh faced constant attacks by Muslim rulers from the west and the north-west and did not enjoy any long spell of peace and prosperity. Besides, the Islamic spirit of proselytization was continually at work in Sindh, which forced many Hindus in Sindh to accept Islam. The propagation of Sufism and a continuous and evergrowing impact of Perso-Arabic literature and ideologies also proved to be an additional force for strengthening Islam and naturalizing Islamic ideas among Hindu masses in Sindh. As a result of all the aforesaid circumstances, the literature of Hindu ideologies as envisaged in the version of Mahābhārata in Old Sindhi and a legend of Uḍerolālu did not develop in Early and Medieval Sindhi Literature. It is also possible that many Hindus in the Muslim period, due to constant unrest and disturbances, might have migrated to other regions like Rajasthan and Gujarat alongwith their literature, which has not come to light as yet.

In this period (1520-1843) five dynasties ruled over Sindh. Arghūns, Turkhāns, and Mughal emperors reigned in Sindh in succession from 1520 to 1700 AD. From 1700 to 1783 Kalhoṛās were the rulers of Sindh. Mīrs followed Kalhoṛās and were in power till 1843, the year in which Britishers vanquished Mīrs. As the official language of all these rulers was Persian, which naturally dominated the educational sphere also, we get many literary works in Persian written on different subjects by Sindhi scholars during this period.

As regards the Sindhi literature, very few literary works have come to light which were produced during the rule of Arghuns, Turkhans and Mughals. Qāzī Qāzan (1463 - 1551) and Shāh Abdul Karīm (1537 — 1622) are two early Sūfī poets who flourished during this period. But the poetry of Sūfī and mystic poets has shown good development in the days of Kalhoṛās and Mīrs. It would be quite appropriate to call that era as the golden period of Sindhi poetry. Shāh Ināyat Allah Shāh Abdul Latīf Bhiṭāī (1689 - 1752), Sachal (1739 - 1829), Rūhal, Murād and Dariyā Khān are some of the well known Sūfī poets belonging to this period.

Shāh Abdul Latīf Bhiṭāī, a Sūfī mystic poet, mentioned above has achieved the supreme position in the Sindhi literature. He is a prince among Sindhi poets and is one of the greatest poets of India. No one in the Sindhi literature has yet surpassed him. The collection of his poems known as 'Shāh jo Risālo' is one of the world's master pieces and the most precious literary heritage of the Sindhi people.

Shāh Abdul Latīf can correctly be described as a God-intoxicated man. His poetry is deeply religious throughout and is inspired by the spirit of Islamic mysticism of the Sūfī poets of Persia, such as Jalāluddīn Rūmī, Jāmī and Farīduddīn Attār. Broadly speaking, the topics with which Shāh's poetry deals fall into three main classes, viz., (i) the mystry of divine love, (ii) romantic folk-tales current in Sindh, and (iii) some prominent features of the experience of country life in Sindh. H. T. Sorley, a British scholar of the Sindhi literature, has aptly described the subject matter of 'Shāh jo Risālo' as follows:

"Whatever the topic may be, a deep mystical note prevails, whether the poet be praising the grace and mystry of God, recounting the woes of separated Sindhi lovers, describing the joy of the peseant cheered by the falling of rain on the arid soil, or telling the thoughts of the spinning woman working at her wheel. The main ideas, expressed through a wealth of imagery in the rustic language of the common people, are concerned with the splendour and wonder of beauty, the oneness and majesty of God, the unity of experience and the mystic union of man with divine."*

Shāh Abdul Latıf is par excellence a poet of Nature. His vivid and minute description of Nature and human character is comparable to that of Kalidas and Shakespeare. He has described beautifully with minute accuracy the flora and fauna of Sindh, change of seasons, majesty and terror of the river and the sea, and desolate awfulness of the barren mountains of Makran. He has immortalized Sasuı, Suhiṇı, Māruı, Lılā, Mūmala and other heroines of folktales by his vivid and subtle description of their personal qualities and psychological behaviour. The poet has immense love for Sindh, his motherland. Shāh Abdul Latıf's patriotism does not come in the way of his broader outlook. He prays God not only for the prosperity and happiness of his country, but he is also a well-wisher of the whole world. Due to the poet's deep attachment with his native land and common folk living there, "his various Surs or musical chapters bring before the reader the land of Sind and its people — the great river and the fisher-folk, the not-so-far-away desert and the camel-driver, the turrets of the Ruler's palace and the well where village maidens go, the princess in her garden and the pearl-merchant repairing to the (Persian) gulf, the weaver at his shuttle and the potter at his wheel, the peaseant rejoicing in the rain and the warrior springing to arms." The felicity, simplicity and music of the lyrical poetry of Shāh Abdul Latıf is so fascinating that a learned scholar as well as an illiterate person enjoys his work very much.

As regards the poets of Vedantic philosophy, only two poets, during the Medieval Sindhi literature have come to light who belong to the Vedanta school of philosophy. Sāmı and Dalpat are two poets of Vedantic thought. Out of them Sāmı has gained more popularity. Bhāı Chainrāi Lund with pen name Sāmı (1743-1850) has about four thousand ślokas to his credit which are called as '*Sāmıa jā Saloka*', i.e. stanzas of Sāmı. The aim of these ślokas is to vernicularize the Vedanta philosophy, in Sindhi. Sāmı is primarily a poet and not a philosopher. Therefore his treatment and interpretation of Vedanta philosophy is not systematic. These ślokas produced in the mood of ecstasy often show glimpses of poetic beauties. Recently, the Sindhi poetry of another Saint poet Mahāmati Prāṇa Nath (1618 - 1694) has come into light. He belonged to Gujarat but visited Sindh and several other places in India and Middle-east. He learnt different languages and composed poems in them. Swami Prāṇanath has tried through his poetry to bring Hinduism and Islam closer and develop a composite culture.

There are certain other devout Muslim poets during the Middle period of the Sindhi literature, who have sung songs called Maulūda, Munājatū, Madahū, Muajzā, Munāqabā and Marsiyā. These songs which are full of poetic beauties differ from the poetry of mystic and Sūfı saints in this regard that the main aim of these compositions is to express devotion for Hazrat Muhammad and others related to him. These poets have also expressed their utter helplessness and weakness as human beings in order to have the mercy of the Allah. On

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*H. T. Sorley: *Shah Abdul Latıf of Bhit*, Oxford University Press, 1940, p. 226.

the other hand Sūfistic poetry dives deep into ocean of spirituality and has wider range to express not only the emotions of the poet in simple language but also to depict mystic love for the Divine directly or symbolically through personal characters in folk literature and various other images. It also portrays beauty and awa of Nature and life of common folk in Sindh. Makhdūm Abdulrauf Bhaṭī (1682-1752) is very popular for his Maulūda and Madāhū, and Sayid Sābit Alī Shāh (1740-1810) is famous for his Marsiyā-poems.

There are also some minor trends in the Medieval Sindhi poetry which are worthnoting. Professional bards as well as other poets revived Sindhi and Perso-Arabic folk tales by narrating them in the form of ballads. Lailā Majnū by Fāzil Shāh, Yūsuf Zulekhā (1775) by Muhammad Malūk, Jamjamā jo Kiso (1811) by Abdul Rahmān, Mūmala Rāṇo by Hāfiz and Sasuī Punhū by some unknown poet are some of such ballads.

Another type of poetry called Munāzarā is also seen in this period. Munāzarā are long poems generally having the subject matter of discussions between two·parties,—animate or inanimate, or between two concepts. For example, discussions between love and intelligence, wealth and wisdom, camel and frog, parrot and Maina, Sasuī and her mother, Suhiṇī and her girl friends. These discussions are beautifully narrated, often with a tinge of humour and satire in which both parties try to explain their merits, excellence and superior position. Sayid Khair Shāh, who lived in the period of Kalhoṛā, had written one Munāzirā, 'Ṭopī and Paga' (cap and turban) which has gained immense popularity among masses in Sindh.

Modern Period : After 1843. (The Period of Prose)

The Modern Period in the Sindhi literature starts with the beginning of the British rule in Sindh in 1843. The study of English widened the knowledge of the Sindhi people. It had considerable impact on their language as well as on literature. The Sindhi prose, which was the most neglected branch in the middle period, obtained prominent position in the modern period. The Sindhi poetry also developed on varied lines in this age. The development of the Sindhi literature in the modern period can easily be delineated in three stages as follows:

The First Stage (1843-1914)

When the Perso-Arabic script was standardized in 1853 for the Sindhi language, the British government in Sindh decided to publish Sindhi text-books and books of general interest. Under this scheme many books on different topics, such as history, geography, education, art, general science were published. Besides, a good number of Sindhi legends, folk tales and ballads which were lying in manuscript form, or were preserved by oral tradition were collected and published during the later half of the 19th century. Many individuals as well as private publishers began to play an important role in bringing Sindhi literature to light. In 1860, Mirza Mukhalas Alī started 'Muttala'-Khurshīd', a weekly magazine with Persian and Sindhi columns from Sukkur in upper Sindh. Later on, before the end of the 19th century, about twelve Sindhi magazines came into existence, among which *Sindh-Sudhar* (1866), *Saraswatī* (1890), *Prabhāt* (1891), *Joti* (1896) were famous from literary point of view. These magazines were good vehicle for the expression of emotions and thoughts of litterateurs of the period.

At the end of the 19th century, some Sindhi leaders, such as Sādhū Navalrāi, Sādhū Hīrānand, Dīwan Kauromal Khilnāṇī came under the influence of great Bengali thinkers like Rājā Rām Mohan Roy and Keshab Chandra Sen. They started social and educational institutions and also expressed their thoughts through literature. On the other hand, the movement for the progress of Indian Muslims started by Sir Sayid Ahmad Khan in Aligarh, awakened the Muslim leaders of Sindh, who also started educational institutions and literary magazines. The national movement in India born in the sixtees of the last century was growing apace. The formation of the Indian National Congress in 1885 accelerated this movement. Due to the partition of Bengal in 1905, by Lord Curzon, a tremendous wave of nationalism flooded the whole country. These political and social movements had considerable effect on the Sindhi prose of that age.

Early short stories and novels in Sindhi were mainly written for moral teaching and entertainment. The subject-matter of these works mainly pertains to folk tales of Sindh, the world of fairies, animals and birds, and to some social problems. The early Sindhi dramas were based upon romantic and religious stories from Rāmāyaṇa, Mahābhārata and dramas of Shakespeare, as well as upon folk tales and social problems of that age. They generally delineated the conflict of character and that of human endeavour against Destiny. *Laila Majnū* (1880), *Khurśīd* (1887) and *Śakuntalā* (1896) all these by Mirzā Qalīch Beg, *Ratnāvalī* (1888) by Kauṛomal Khilnāṇī, *Nala-Damayantī* (1894) by Jeṭhanand Bhiryāī, *Husna-Dildār* (1897, an adaptation of 'Merchant of Venice') by Mirza Qalīch Beg are some of the famous early dramas in Sindhi. Essays and treatises on religion, philosophy, ethics, education, science, history, travels and on various other topics also formed a part of early Sindhi prose. It was this branch of literature in which Sindhi writers gave vent to their thoughts and emotions roused by political and social movements in the country.

The literary matter pertaining to Sikhism and the Hindu religion and philosophy which was mostly neglected in Early and Middle periods of Sindhi literature showed good progress in the modern period. Commentaries on *Jap Sāhib* (1891), *Bhagwad Gītā* (1893) by Ḍayārām Gidumal, *Nānak Prakāś* (in 34 volumes) by Jeṭhānand Sā̃walāṇī, *Guru Grantha Sāhib* translated by Līlārāmsingh are some of the well known religious books of that period. Sanātana Dharma Prachārak Sabhā established in 1901, played an important role in publishing the books of Hindu religion.

Amongst the earliest Sindhi prose writers following litterateurs are well known:— (1) Nandīrām Sewhaṇī was a translator in the Education Department of the government. He is famous for the Sindhi translation of *Tārīkh Māsūmī*, a Persian work on the history of Sindh. (2) Udhārām Thā̃wardās Mīrchandānī (1833-1883) was also in the Education Department of the government. He wrote a good number of short stories and poems specially for children and compiled *'Sindhi - English Dictionary'* (1879) in collaboration with G. Shirt and S. F. Mirza. (3) Kewalrām Salāmatrāi Advānī wrote 'Gulu' and 'Sūkhiṛī' containing moral anecdotes in pure Sindhi and *'Gulu Shakar'* a collection of Sindhi proverbs with explanatory notes. (4) Sādhū Navalrāi Shaukīrām Āḍwāṇī, (1848-1893) whose translation of Dr. Johnson's Rāselas is famous for its language and diction. (5) Sādhu Hīrānand Shaukīrām Āḍwāṇī (1863-1893) was the editor of 'Saraswati' in which his literary essays and short stories were published from time to time. *'Hīre jū Kaṇyū̃'* is the collection of some of his writings.

These earliest Sindhi prose writers were followed by four great pillars of the Sindhi prose, viz., (ī) Ḍayārām Gidūmal Śhahāṇī (1857-1927) who was well known for his religious and philosophical works. The commentaries on *Jap Sahib, Bhagwad Gita* and *Sukhmanī*, and *Mana jā Chābuka* (Whips of the mind) are some of his famous works. (ii) Mirza Qalīch Beg (1855-1929), a voluminous writer a has about two hundred books to his credit which are mostly translations and adaptations. He has contributed to every branch of literature, viz., short stories, novels, dramas, essays, criticism and poetry. *Dilpasand Qisā* (stories), *Dilārām* (novel), *Khurshıd* (drama), *Maqālat-al Hikmata* (essays), *Risalo Karımı, Shāh Abdul Latıfa jo Ahavālu* (criticism), *Chandana Hāru, Dıwān* Qalıch (poetry) are some of his writings. (iii) Kauromal Chandanmal Khilnāṇı (1844-1916) was a great litterateur and social reformer. He was the first scholar who brought to light the work of the Vedantic poet 'Sāmı'. Pako Pahu (Firm determination), *Mahātmāuni jā Darśana* (Glimpses of the Lives of Saints and Sages), *Pahākā* (Sindhi Proverbs) are some of his writings. (iv) Paramānand Mewārām (1865-1938) was a famous journalist, essayist, lexicographer and short story writer. His books *Gula Phula* (Essays), and Dili Bahāru (Humourous stories) are famous for pure and idiomatic Sindhi language. *Sindhi-English* (1910) and English-Sindhi (1933) Dictionaries compiled by Paramānand are still regarded authoritative works and have not been surpassed by later dictionaries of the same nature.

The main trend in the Sindhi poetry of this period was an imitation of the Persian poetry in content as well as in form. Wine and wine-girl, flower and nightingale, candle and moth, moles and curly hair of a beloved, and various conventional similes and metaphors of the Iranian poetry became the favourite subject of Sindhi poets. Ghazal, Qasıdā, Masnawı, Rubāı and other forms of Persian poetry entered the domain of Sindhi literature. Khalıfo Gulu Muhammad 'Gulu' (1808-1858), Muhammad Qāsim (1806-1881), Muhammad Fāzil Shāh (1836-1900), Mır Hasan Ali Khan 'Hasan' (1824-1910), Mır Abdul Husain Khan 'Sāngı' (1851-1924), Shams-ud-dın 'Bulbul', and Mirza Qalıch Beg represent mainly this type of erotic poetry in Sindhi. The poetic works of many of them are compiled in books called 'Dıwān', such as Dıwān Gulu, Dıwān Sāngı, Dıwān Qāsim.

Besides, there were Sūfı saint poets who continued the trend of Sūfı, devotional and Vedantic poetry of the Middle period. Nānak Yūsuf, Bedil (1814-1873), Bekas (1859-1882) and Usmān (1778-1860) are some of the Sūfı poets of this era. Jıwatsingh (1840-1899), Bhojrāj (1867-1920) and Āsūrām were Hindu poets mainly belonging to the line of Vedantic poetry. The revival of Sindhi folk tales and ballads by folk poets of this period is also worthnoting.

Second Stage (1914-1947)

The second stage of the Modern Sindhi literature roughly coincides with the period between two world wars. This period was of great unrest in the country due to the two world wars, agitation throughout India against the British government, the movements of Swadeshi, Swaraj and Quit India, Hindu-Muslim riots and the partition of India. These incidents and the Gandhian philosophy of non-violence, truth and fight against injustice generally influenced all Modern Indian Literatures including Sindhi. Thus, the Sindhi prose as well as poetry echoed with the notes of nationalism, Hindu-Muslim unity, removal of untouchability and other social evils, sympathy with the poor and labour class, and love for Indian history, civilization and culture. The depth of psychological treatment of characters, inclination towards realism, more and more command over language and style are notable features of the Sindhi literature in this period. Many publishers started monthly series of novels and short stories in which besides the original contributions of Sindhi writers, works from other Indian literatures as well as from European literatures were translated and published in Sindhi. Rabindra Nāth Tagore, Sharat Chandra Chatterji, Bankimchandra Chatterji, Premchanda and Shakespeare were the main writers whose works were adapted and translated into Sindhi.

From 1914 onwards as there was a long line of Sindhi prose writers headed by a trio of learned litterateurs, viz., (i) Lālchand Amarḍinomal Jagtiani (1885-1954) an essayist, novelist and short story writer who was famous for his idiomatic Sindhi and grandeur of style. *Sadā Gulabu* (essays), *Chothi jo Chanḍú* (novel), *Kishnia jā Kaśṭa, Lajāvati, Naṇḍhiri Nainā* (short stories) are some of his famous writings. (ii) *Bherūmal Maharchand Āḍwāṇi* (1875-1950) who achieved fame by writing *Sindhi Bolia ji Tārikha* (History of Sindhi language), *Latifi Sairu* (criticism on Shāh Abdul Latif), *Sindhu jo Sailām* (travels) and many other research works: (iii) Jeṭhmal Parsrām Gulrājāṇi (1885-1948) was well known for his energetic and forceful style. Being a journalist, politician, Theosophist, Sūfi, lover of Vedanta philosophy and a famous critic he contributed to different branches of literature. *Chamṛaposha jū ākhāṇyū̃* (stories), *Shāh jū ākhāṇyū̃* (criticism), *Upanishad Gyan* (philosophy) are some of his works. Besides this trio of learned writers, Hotchand Mulchand Gurbaxani (1883-1947), Fateh Muhammud Sewhani (1882-1942), Umar Muhammad Daudpoto (1896-1958) and Nanikram Dharamdas Mirchandani established their name in the field of Sindhi literature. Kishanchand Tirathdas Khatri 'Bewas' (1885-1947) was a well known poet of his age. He departed from the poetry of Persianized style, and concentrated more upon the themes of nationalism and social problems. On the other hand, another Hindu poet Lekhraj Kishanchand Mirchandani 'Aziz' (1897-1971) stuck to the poetry of Persian school. He also became known for his literary criticism and play writing. His many poems written after the partition of country are full of sweet memories for Sindh.

Round about 1942, a team of young progressive writers came in the field, who brought socialism in the Sindhi literature especially under the impact of an idealogy of Marx and Lenin. This trend became stronger immediately after Independence in the Sindhi literature produced both in India and Pakistan.

Third Stage (After 1957)

India achieved Independence along with the sad partition of country, in 1947. The migration of Sindhi Hindus from Sindh and their influx into different parts of India left them in turmoil and confusion for some time. A sense of rootlessness along with various problems brought by migration, recollections of native places in Sindh, separation from old friends and companions, wanderings in the vast land for settlement, miserable life of displaced Sindhi Hindus in refugee camps established by the government, tyranny of bureaucracy, conflict between different classes, etc. were some of the major themes which were predominantly depicted in the Sindhi literature produced in India during the fifties and the sixties. Progressive writers who had introduced revolutionary socialist idealogy in the Sindhi literature during the forties, led the literary scene in India. They got the raw material from the miserable life of displaced Sindhis in India, and began to depict stark realities of life. *Uttam, Gobind Malhi* and *Kirat Babani* are main prose writers representing this trend in Sindhi. A good number of younger Sindhi writers got inspiration from them. They followed the footprints of the progressives for a few years, but later on they rebelled against the slogan-mongering attitude of such writers. This gave rise to some other literary trends, viz., romanticism, neo-realism, stress on psycho-analysis of human mind, depiction of sex complexities often following the philosophy of Freud, and modernity (modern sensibility and revolt against traditional forms of literature). Judging the writings produced in India after Independence, one can easily say that the Sindhi literature has shown good progress both in quality and in quantity. Some of the major writers of this period are as follows:

Tirth Basant (b. 1909), Ram Partabrai Punjwani (1911-1987); Kalyan Bulchand Adwani (b. 1911), Harumal Sadarangani (1913-), Hundraj Dukhayal (1910), Hari Daryani 'Dilgir'

(1916), Krishin Khatwani (1927), Mohan Kalpana (1930), Anand Khemani (1933), Guno Samtani (1934), Lal Pushp (1935), Ishwarchandra (1937), Harish Vaswani (1940), Motilal Jotwani (1936), Shyam Jaisinghani (1937), Harikant Jethwani (1935). Among the women writers, Popati Hiranandani (1924), Sundri Uttamchandani (1924) and Tara Mirchandani (1930) are worthmentioning here.

As regards the development of Sindhi literature in Sindh (Pakistan) after Independence, more attention has been paid there to literary and historical research. The Sindhi poetry and fiction produced in Sindh during this period generally depicts the plight of Sindhi speaking people in contemporary period, revolt against the evils of administration and bureaucracy, and propagation of Sindhi nationalism. The conflict between native Sindhi Muslims and Muhajirs (those Muslims who have migrated from India and settled in Pakistan after partition) is one of the major themes portrayed in Sindhi writings there. Sindh, being the centre of Sindhi language, literature and culture presents a good many opportunities for conducting research in various fields, such as, linguistics, literary history, archaeology and anthropological studies. It may be mentioned here that Sindhi Adabi Board situated in University of Sind, has brought out a comprehensive dictionary of the Sindhi language in five volumes. It contains more than two lakh basic Sindhi entries. Besides, under the folklore and folk literature project, the same institute has published thirty-seven volumes, containing different forms of Sindhi folk literature. The material has been collected by doing extensive field work in different parts of the region. Scholars in Sindhi have also paid attention to the preparation of critical and authentic editions of the poetry of medieval Sufi poets, such as Shah Abdul Latif and Sachal Sarmast. Nabi Bux Khan Baloch, Abdul Karim Sandeelo, Ghulam Ali Allana, Sirajul Haque, Ali Nawaz Jatoi, Abdul Jabbar Junejo, Abdul Majid Sindhi Memon and Muhammad Ibrahim Joyo are some of the well known scholars and literary critics. Among the poets, Shaikh Ayaz has acquired wider fame by presenting new and revolutionary themes as well as variety of forms.

No doubt, in spite of several handicaps brought due to the political division of the country in 1947, Sindhi speaking people in both the countries are trying their level best to preserve their cultural heritage, and develop their language and literature.

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ABBOTT, J. British scholar, who authored: *Sind, a Reinterpretation of the Unhappy Valley* (1924).

ABDUL GHAFŪR HUMĀYŪNI MAFTŪN (1844-1919). Poet, who was born in village Humayūn, District Jacobābād, Sind. His ancestors were great scholars and theologians and he is also known as a great scholar and theologian. He has composed *Ghazals* and *Kafeis* and has also written *Fatawa-Humāyūni*, an authoritative work in Muslim theology. He wrote under the pen-name of *Maftūn* (fascinated) and his poems have a flow and sweetness rarely to be found in the poems of the 'Persian' school.

ABDUL GHAFŪR HALAI. Scholar, who has edited the *Diwān of Gul* (q.v.) in 1933.

ABDUL HA'Ī SALĪM HALAI. Modern writer, who came from the old town of Hala, Sind. He was Principal of the Sarwari Islamia Degree College, Hala. His contribution is mostly *Gnazals* and *Nazms*. He is the author of *Tazkarai Shorai Hala* (history of the poets of Hala), *Gul Bāno* (a fairy-tale for children) and *Shikwa-e-Sind* (composed on the basis of *Shikwa-e-Iqbāl*).

ABDUL HUSAIN KHĀN 'SĀNGĪ', MĪR. See *Sāngi*.

ABDUL JABBĀR JŪNEJO (1935-). He belongs to village Pir Fateh Shah (Taluka Badin Distt. Hyderabad Sind). He was the first young man who won the Chancellor's Gold Medal at M.A. in Sindhi. He writes *Dohās, Sorṭhās, Baits.* He is a successful prose writer too. He has contributed short stories and research articles of a great value. Some of his books are: *Sūkhri* (collection of couplets and short stories), *Abanu Ghar* (collection of short stories), *Dānish-mandi* (compilation), *Kanzul-Latif*, vol. I (a critical study about the biographers, critics and translators of Shāh Abdul Latif Bhitāi), *Sūri Āh Singār* (original novel) and *Ghazalan jo Ghuncho* (anthology of Sindhi Ghazals). At present he is Professor and Head of the Department of Sindhi, University of Sind, Hyderabad. He has also authored *Sindhi Adab ji Mukhtasar Tārikh* (Hyderabad, 1973).

ABDUL KARIM SANDĪLO (1919-90). Lexicographer, folklorist and writer, coming from Lārkāṇā. He was Professor of Sindhi and Principal, Government Degree College, Lārkāṇā, Sind (Pakistan).

He has mostly written on folk-lore and literature, and is one of the prominent writers in this field. He is also known as a lexicographer in Sindhi. He is the only Muslim writer in Sind, who claims to know Sanskrit. His important publications are as follows:

Winjhāru (A book on various forms of Sindhi folk-songs i.e. *Singār*), *Piroli* (Hindi-Paheli, Hunar and Dor etc.), *Sind-jo-Singār* (a collection of Sindhi-Singar-Baits, 1956), *Tahquiq-Lughāt-e-Sindhi*

(Sindhi Lexicon, 1955), *Pahakan ji Para* (1966), *Sachal-Lughāt* (Dictionary of Sachal's poetry), *Sāmi Dhātu Kosh* (An Etymological Dictionary of Sāmi's poetry), *Loka Adaba jo Tahiqiqi Jaizo* (Critical Survey of Sindhi Folk Literature, Ph.D. Thesis, 1986), *Dahasnāmo* (1971).

ABDUL KARĪM SHĀH. See *Karīm Shāh Bulrī.*

ABDUL KHĀLIQ MORAI, HAKĪM. Writer, who wrote a trilogy of novels in 1922-23 on Hindu life in the days of the Hindu kings Chuch and Dāharsen.

ABDUL KHĀLIQ THĀTTWĪ, MAKHDŪM. Poet, who authored in 1759 the *Matlub al Mommin.*

ABDUL LATĪF, SHĀH. See *Shāh Abdul Latīf.*

ABDUL MAJĪD SINDHI (1932-). Writer, who was born in Lārkānā (Sind). He is known for his *Sindhi Adab jo Tārīkhī Jāizo* (A Historical Survey of Sindhi Literature, Hyderabad, Sind, 3rd ed. 1971). He also edited *Karīm jo Kalām* (Poetry of Karīm; 1963).

ABDUL RAHĪM GRIHORĪ. Same as Abdur Rahīm Grihorī, Makhdūm (q.v.).

ABDUL RAHĪM 'WAFA' ABBĀSĪ. One of the pioneers of Sindhi prose during the early days of British rule in Sind, he was a contemporary of Diwan Nandirām, Udharam and Miran Muhammad Shāh. His prose style is like that of the writers of nineteenth century. The most profound book he wrote was Sindhi Lexicon known as *Jawaher-ul-Lughāt.* He collected folk-tales and pseudo-historical fables, some of them being: *Saiful-malūk, Umar-Mārvi, Sasui-Punhūn, Jamjam-Sultān, Vikio-datar, Ajaib-Shah, Kua-bili.*

ABDUL RAUF BHAṬṬĪ, MAKHDŪM (1682-1762). Poet, coming from the well-known Bhaṭṭī family of Hālā, Sind. He is the first poet who composed *Maulūds* (q.v.), the poems in praise of the Prophet Muhammad. Technically, *Maulūds* are typical indigenous forms of poetry: *Vai* and *Kafi;* some of them composed on Persian metres too. He was among the first Sindhi poets to try his hand at verse based on Arabic-Persian prosody. His *Maulūds* require two teams to recite or sing, each taking up a verse or two. A translation of Sādi's *Karima* in Sindhi, in the same metre as the original Persian work, is also attributed to him. He also composed *Madāhs* in praise of Muhammad. Bhaṭṭī died in Medinā, the place of the sepulchre of Muhammad.

ABDUL WAHĀB. See *Sachal Sarmast.*

ABDULLAH MAKHDŪM (d. 1763). Also known as 'Mian Morio', he was resident of Thaṭṭa and was one of the top-most theologians of 18th century. He was closely associated with Abdul Hasan and Makhdūm Muhammad Hāshim (q.v.), the popular theologians and scholars of that time. He has the following Sindhi books to his credit: *Kanzul-Ibrata* (q.v.), *Qamar-ul-Munir* (The Bright Moon, 1766-67; first published in 1854) and *Badr-e-Munīr* (The Bright Full Moon). The last two works are in verse and refer to the incidents in the Prophet's life and those of his grandsons.

ABDULLAH SHEIKH (1914-). Writer, who belongs to Tando Allahyar, District Hyderabad, Sind. In literary circles, he is known as "A. K. Sheikh". Sheikh also occupies a unique position among the living artists of Sind. He worked as Incharge, Arts Teachers' Training College, Hyderabad. He is a prominent short story writer. He is also the author of the following books: *Kheh Khathuri* (a collection of the *baits* of Jan Khan and Razi Fakir), *Tārikh-e-Islam* (history of Islām) and *Dāstān-e-Indis* (Story of India).

ABDUR RAHĪM. Author of *Jawāhar-al-Lughāt* (Sindhi-Persian Dictionary; 1871).

ABDUR RAHĪM GRIHORĪ, MAKHDŪM (1739-78). Poet, who was a colourful personality of the Kalhorā period. He is called Grihorī because he was born in Grihor village in Thar Parkar district. Known as the most famous disciple of the Lawari Master, Muhammad Zamān, it is difficult to disentangle his own compositions from that of his master. He died in a fanatic attack he led against a temple in which an idol was installed. He was successful in breaking the idol but was killed. He wrote the *Sharah* (explanatory notes) of the 100 *baits* composed by his master, Muhammad Zamān (q.v.).

Grihorī's utterances (called *Malfūzāt*) are deemed as early prose specimens available so far in Sindhi (Dāudpoto, U.M., 'Qadīm Sindhi Nasr', *Sindhu*, October, 1934).

ABDUR RAZĀK, QĀZĪ (fl. early 20th cent.). Writer, who has authored *Dānāī-ja-Sabaq* (Lesson of Wisdom), culled from Persian texts.

ABDUR RAZĀK MEMON. Writer, who wrote a tragic novel, entitled *Jahān Āra* (1931). Jahān Āra is an ideal lover and dies on the night her Jahan Khān espouses his royal bride. It was written on the footsteps of Gurbuxani's *Nūr Jahān*, with the addition that Memon's novel contains hortatory passages which are not to be met with in *Nūr Jahān*. For example, there is a fine passage in chapter 6, drawing a comparison between men and flowers, with a suitable moral. It has been hailed as one of the early original novels. Its second edition, published in 1956, was commented upon by M. J. Joyo as "a successful novel from the point of view of both language as well as plot" (Introduction to *Jahān Āra*). L. H. Ajwani in his *History of Sindhi Literature* (p. 202) remarks: "Memon's book deserves a careful perusal. It will bring to the readers the aroma of a bygone period and environment."

ABICHANDĀṆĪ, PARAM. See *Param Abichandāṇī*.

ABOJHO, MAULVI ALLAHBUX (d. 1901). Poet, who adopted the surname *Abojho* (Simpleton or Ignoramus) but he is remembered by some as *Sabojho* or the Wise One. He was a teacher in the Madrassah High School in Karachi, where he died. He felt keenly the backward condition of his community. His *Mussadas Abojho* (q.v.) adapted from Hāli's *Mussadas* in Urdu, contains liberal ideas and is a welcome departure from the stilted love-poetry or Sufistic verses which have become the stock in trade of undistinguished Sindhi poets.

ABUL HASAN (1661-1751). A great theologian and a Sindhi poet of Tatta. He is famous for his book *Muqddama-Alsalwat* (1700) known as "Makhdūm Abul Hasan ji Sindhi" (A book on Islamic theology) written in easy verse, *Kabit* (long poem). In the words of Dr. Dāudpoto, a prominent Sindhi scholar, "The blank verse of the so-called lines ending in an Aliful-ishba, originally introduced by Pir Muhammad Lakhvi, was made popular by Makhdūm Abul Hasan." He is also originator of modern Arabic-Sindhi orthography. His poetry is didactic and rather pedestrian, but as a pioneer in his own field he deserves well of posterity.

His *Muqaddama Alsalwat*, laying down instructions about *Namāz* (prayers) and *Wazu* (ablutions) has earned an enormous reputation because the above compilation was the first book written as a Sindhi book, and it has become usual to speak of Abul Hasan's 'Sindhi'. His language is the language of Lār and is full of figures of speech.

Tuhfat-ul-kiram describes Abul Hasan as a very learned man and a renowned teacher of Theology. He is said to have died at the age of ninety. His nephew, Makhdūm Abdullah (q.v.) followed the model of his uncle.

ABYAT SINDHI. See *Muhammad Zamān Khwāja.*

ADABĪ ĀĪNO. See *Azīz, Lekhrāj.*

ADABĪ GHUNCHO. See *Rām Panjwāṇī.*

ADO ABDUR REHMĀN. See *Amarlāl Hingorāṇī.*

ĀDVĀṆĪ, B. H. Writer, who is known for his *Jādu Nagarī* (City of Magic; 1981), which is a mix-up of eleven short stories and fascinating fairy-tales.

ĀDVĀṆĪ, BHERUMAL MEHARCHAND. See *Bherumal Meharchand Ādvāṇī.*

ĀDVĀṆĪ, GĀGANSINGH ĀTMĀSINGH. See *Gāgansingh Ātmāsingh Ādvāṇī.*

ĀḌVĀṆĪ, HĪRĀNAND SHOWKIRĀM. See *Hīrānand Showkirām Ādvāṇī.*

ĀḌVĀṆĪ, JAGAT. See *Jagat Āḍvāṇī.*

ĀḌVĀṆĪ, KALYĀṆ BŪLCHAND. See *Kalyāṇ Būlchand Āḍvāṇī.*

ĀḌVĀṆĪ, KEWAL RAM SALAMAT RĀI. See *Kewal Rām Salāmat Rai Āḍvāṇī.*

ĀḌVĀṆĪ, KOTUMAL. See *Kotumal Āḍvāṇī.*

AESOP'S FABLES (in Sindhi). See *Nandirām Mīrāṇī.*

AFTĀB-E-ADAB. One of the best books in Sindhi written on linguistic science. This is a masterpiece work which Hakim Fateh Mohammad Sewhani (q.v.) gave to Sindhi literature.

While Diwan Bherumal in his book Sindhi *Bolia-ji-Tārikh*, has tried to analyse the origin and development of Sindhi language, its relationship with Sanskrit and with those languages which are divergent forms of Sanskrit, *Aftāb-e-Adab* deals with the study of Arabic loan-words in Sindhi and Persian prosody with examples from Sindhi poetry.

ĀGHĀ (fl. early 20th cent.). Poet, who is known for his *kafīs* and stray poems.

ĀGHĀ GHULĀM NABĪ 'SŪFĪ'. Scholar, who brought out a huge volume on Sachal (q.v.) in 1933. He edited the *Risālo* of Sachal with an Introduction which is 'full of bombast and which should be cut down at least by two-thirds'. The writer sought to do for Sachal what Gurbaxāṇī (q.v.) had done for Shāh Latīf. His work is valued now for its collection of tit-bits about Sachal, and agglomeration of Sachal's Sindhi and non-Sindhi poems.

ĀGHĀ, TĀJ MUHAMMAD. See *Tāj Muhammad Āghā.*

ĀGHĀ SALĪM (1935-). Sindhi Muslim writer of Pakistan, who in 1977 has published from Bombay a novel *Khwāb, Manzil ain Dokhā.* Dealing with the conditions of Sindhi Muslims in Sindh before and after partition, Sarang, the son of a poor Sindhi Muslim farmer thinks that Hindus and Muslims are basically two different people. He thinks that after the emergence of Pakistan, poor Sindhi Muslims would cease to be exploited by the rich class of Sindhi Hindus. But it proved to be nothing but mere illusion as the Sindhi Muslims were soon dominated by Muslims, who migrated from different parts of India and settled in Sindh. The writer has beautifully portrayed the atmosphere of village and city life in Sindh.

AHE-NA-AHE. Novel by Ram Panjwani (q.v.) which is based on the religious faith and beliefs of the writer. Though the style of the author is not impressive, he proceeds to the climax, with ease and success.

ĀHINGAR, ISHĀQ. See *Ishāq Āhingar.*

AHMAD BHAṬṬĪ MAKHDŪM (fl. 1528). Sindhi saint, who was the son of Makhdūm Ishāq of Hala. He has been mentioned in *Tuhfat-ul-kiram* as a man of piety. Tradition places his death due to the recitation of two poignant couplets in his presence, which reminded him of his Beloved. These couplets were recited at some gathering at Hyderabad (Sind). The composer of these couplets is not known.

AHMAD CHĀGLĀ (1902-1953). Writer, who was born at Karachi, Pakistan. His father, Ghulām Ali Chāglā, was a very well-known personality of Khwaja Community of Karachi. Ahmad Chāglā was a great musician, not only in native music but in Persian. Turkish and European musics too. His everlasting contribution is the national anthem of Pakistan.

Chāglā is one of the famous dramatists. He not only translated some famous dramas from English, Turkish and other languages but he wrote his own original dramas also. They are very famous and are appreciated by the local intelligentsia. His famous dramas are: *Khūnī, Bhūt* (both translations), *Umar Marui, Jekā Taqdir, Des Jo Dushman* and *Gudia jo Ghar* (all originals). He also wrote film-stories in Urdu. They are "Pati-Patni" and "Tilsmi Ghori".

AHMAD FAKIR KABĪR SHĀH. Poet, who composed the story of Umar-Marui (q.v.). The poet flourished perhaps around the 18th century. Akhund Abur Rahim Abbāsi was instrumental in compiling the story of Umar-Marui in verse from the *dohrās* composed by Shāh as well as Ahmad Fakir Kabir Shāh.

AHMAD KHĀN JALBĀṆĪ. Author of *Gul Bakāwali,* which he translated into Sindhi from the Urdu of Nihālchand in 1890. The prose employed in this translation was a sort of 'jingling prose which was perhaps meant to be half-verse, half-prose'. There were endless references to magic, lascivious accounts of the physical charms of the heroine, and glorification of the bravery of the hero, Tājulmalūl.

AHMAD MALLAH, MAULVI. Modern poet, who was a resident of Badin, District Hyderabad, Sind, Pakistan. He is a living poet and is very famous for *Kāfis* and *Ghazals.* His entire poetry depicts the rustic life of Sind, which has made him very popular everywhere in Sind.

The following books are to his credit: *Fateh Luari, Shirk-Chat, Gulzar-e-Ahmad, Bayaz-e-Ahmad* (collection of poems) and *Marfatu-ilallah* (on Muslim theology). Mallah was engaged in translating *Qurān* in Sindhi verse (*Bait*). Due to his learning and old age he is respected by every one.

AHSAN AHMAD 'BADVI' (1925-). Modern writer, who was born at Shikārpur Sind. He is a living writer, and is a son of well-known author, Luttufullah Badvi. He worked as Assistant Professor in S. M. College, Karachi.

He has written mostly critical essays on various aspects of Sindhi prose and poetry. His main contribution to Sindhi literature is: *Tanqid ain Tanqid Nigāri* (collection of critical essays), *Ameriki Shair* and *Nāzim Hikmat.*

AHUJA, J. D. Author of the novel *Rānı* (Queen), which appeared in 1947, the year of the Partition of India.

AJAB BHET. See *Prıtamdās Hakūmatrāi.*

ĀJIZ, MANOHAR. See *Manohar Ājiz.*

AJWĀṆĪ, LĀLSINGH HARSINGH (1899-1972). Scholar, who was born in Khairpur Mirs (Sind). Besides a scholar of Sindhi, he was fully conversant with English literature. Most of his time has been devoted for teaching in colleges. He was also Principal of the National College, Bombay for several years. He is known as a critic and essayist. The essays written by him hold a significant place in the development of Sindhi prose. He wrote an article on Sindhi literature in *Contemporary Indian Literature* (1959). His *magnum opus,* however, is *History of Sindhi Literature* (up to 1947) in English, which holds a unique place in the histories of Sindhi literature. The book was published by the Sahitya Akademi in 1970. Ajwāṇı's rendering of exquisite lyrics of Shāh Abdul Latıf in English is his most enduring work. He has also contributed research articles to various literary magazines. His *Uchhal* (1961) contains about two dozen Forewords written by Ajwani to the works of other writers.

AJWĀṆĪ, SHEWASING HARISING. See *Shewasing Harising Ajwani.*

AKHTAR ANSARI AKBARALI. Author of *Mufkr-e-Mihran* (The Sage of Mihran; in Urdu; 1953).

AKHUND ABDUR RAHĪM ABBĀSĪ (fl. at the end of 19th cent.). Writer, who hunted out a number of tales in verse and placed them before the public with his prefaces. He divided the credit with Udhārām (q.v.) for helping in the preservation of Sindhi story-poems. He published in 1871 the story of *Saif-ul-Maluk and Badi-ul-Jamal* composed by someone who has only given his name as Bahar. The story is in 356 *dohras.* Akhund Abdur Rahım was also instrumental in compiling the story of Umar-Marui (q.v.) in verse from the *dohras* composed by Shāh as well as Ahmad Faqir Kabır Shāh and other lesser poets. He has to his credit the task of bringing to light the story-poem: Sasui-Punhūn which was originally composed by Ārif Kalhoro. All these poems appeared about the year 1871.

Akhund also brought together some other story-poems: (1) the story of generous Waqyo, of Cutch, and the equally generous Aākho Jam of Sind, said to have been composed by some poet who called himself Hājı, (2) the story of Jam-Jam Sultan composed by someone who called himself Mir and (3) the story of the loves of Bahram Shah and Gul Andam originally composed by Chato Khati (washerman) and (4) the story of Ajāib Shāh (and Nūsh Lab) composed by various poets. None of these stories can lay claim to poetic merit. They are valuable only as curiosities and to show that in the early days of the British rule all the Sindhis who attempted verse composition did not follow the Persian models. Muhammad Sidiq Memon has chronicled these story-poems in his Sindhi History of Literature.

He also prepared a lexicon of Sindhi-Persian words called *Jawāhar-Lughāt.*

AKHAND, AZĪZULLĀH. See *Azızullah Akhand.*

AKHUND FATEH MUHAMMAD (fl. at the end of 19th cent.). Scholar, who has authored *Kashif* (Derivatives).

AKHUNDA LUTUFULLAH. See *Lutufullah Akhunda.*

AKS-E-LATĪF. See *Tāj Muhammad Āgha.*

ALBUSTĪ, IMĀM HĀFIZ ABŪ HĀTIM (d. 965). Author of an Arabic work *Rauzatul Uqalā Va Nuzhatul Fuzalā* (Garden of the Intelligent and Pleasure of the Learned), who has quoted a Sindhi verse in his above work. The verse has been reproduced in a Persian work entitled *Majmilatul Tawārikh Va Alqisas* (Compendium of History and Stories). The Sindhi verse has defied deciphering, though its meaning in Arabic is available. The date of its composition is judged to be about A.D. 801.

ALCHEMIST (Sindhi Version). See *Azīz, Lekhrāj Kishinchand Mīrchandāṇī.*

ALEXANDER'S TESTAMENT (Sindhi Version). See *Līlārām Premchand.*

ALI AHMAD BROHĪ. Modern writer, who was a younger brother of A. K. Brohi, a well-known philosopher, and the best Advocate of Pakistan. He worked as the Director of Information, Quetta Division, Government of West Pakistan. He has contributed about twenty short stories, all of them being ironical and satirical. Some of them are: *Ranjho Madārī, Usmān Bajam jo dand Kadhāiṇ, Chāche Jīvene jo Photo Tangan,* etc.

ALĪ GOHAR SHĀH, PĪR. See *Pīr Alī Gohar Shāh.*

ALI MUHAMMAD 'MAJRŪH' (1927-). One of those Sindhi poets who are popular due to their *Ghazals.* Majrūh, not only composes *Ghazals* in a refined language but also recites them in an impressive manner.

Majrūh has also composed *Nazms* and he has so many to his credit. His poems are scattered in various magazines and periodicals.

He worked in the Directorate of Information at Hyderabad Sind, West Pakistan.

ALI MUHAMMAD RĀSHDĪ (1905-). Writer, whose autobiography: *Uhe Dīnhan Uhe Shīnhan* (Those Were the Days; 1966) is written in chaste Sindhi and is ranked as a classic. Rāshdī presents the entire history of contemporary politics and social life in Sind through these remarkable pen-portraits of politicians, social workers, landlords, journalists and I.C.S. officers. The language is crisp and colloquial with a touch of humour.

ALI NAWĀZ JĀFRI. Scholar, who has edited the poetry of Abdur Rahīm Grihorī (1956).

ALĪ NAWĀZ JATOĪ (1914-). Writer, who was Reader and Head of the Department of Sindhi, University of Sind. He had been to London to qualify himself in the field of Linguistics and Phonetics at S.O.A.S., University of London. He claims to be an authority on 'Shah Latif' and Mysticism. His contributions are mostly in this field as follows:

Miyīn Abdul Rahīm Girhorī Jo Sindhi Kalām (a collection of poetical works of Mian Abdul Rahīm Girhorī), translation of *Siyāsatnāmā* by Nazim-ul-Mulk, translation of *'Akhlaque Mohsini'* by Mulla Kashfi, in collaboration with N.B.G. Qazi, *Sindhi Sahifo* (descriptive and comparative analysis of Sindhi language and its phonetics), *Ghazal-jo-Ghuncho* (an authority of Sindhi *Ghazals,* compiled in collaboration with Abdul Jabbar Junejo).

ALI QULI BEG, MIRZA. Scholar, who was a brother of Mirza Qalīch Beg (q.v.). He published a collection of Sachal's *Kāfis* in 1902 (2 Vols.).

ALLĀH BACHĀYO SAMON (d. 1958). Writer, who is known for his finest travelogue: *Sair-e-Kohistān* (Travel in Kohistan; 1942). It is considered not only the best travel book in Sindhi but is a model of prose. Some of the passages of the book are very beautiful. This travelogue was followed by *Lār jo Sair* (Travel in Lar).

ALLĀH BAKHSH ABOJHO. See *Abojho.*

ALLANA, GHULĀM ALĪ. See *Ghulām Alī Allana.*

ALUMAL TRIKAMDĀS. Writer, who at the end of the 19th century compiled educational texts and supplementary books.

AMARLĀL. See *Ūḍerolāl.*

AMARLĀL HINGORĀṆĪ (1907-56). Writer, who died quite young. He is considered as a pioneer in Sindhi short story and the short story received a fresh orientation from him. He wrote only ten or twelve complete short stories, several others being left incomplete for reasons unknown. Hingorāṇī carefully constructed each plot to achieve subtlety and then introduced an element of surprise at the climax of each story, possibly in the manner of Maupassant and O. Henry, who had greatly influenced him. In his story *Lali,* the very idea of real and imitation jewellery, on which the plot hinges, may have been derived from Maupassant's *The Necklace.* Hingorāṇī's best short story, however, is *Ado Abdur Rehmān* (Brother Abdur Rehman, 1930), which has been included in a volume of the *World's Best Short Stories* published by UNESCO, written in a novel and highly interesting style. There is not only a constant dialogue between Abdur Rehman and his inner self, but whatever is said to him by other characters in the story is also heard first by the inner self, who then communicates it to Abdur Rehman and instructs him how to reply. It is always the inner self who is supposed to be speaking through the person of Abdur Rehman rather than Abdur Rehman himself. Another outstanding story is *Budhi-a-ji Bajh* (An Old Mother's Benediction), which deals with the custom of not allowing the wife and husband to talk freely during the day in the old joint family atmosphere. The story is a masterpiece in irony and is noteworthy for its economy of narration and dialogue.

Despite the fact that he is a Hindu, he wrote the biography of Muhammad under the title *Mīr Muhammad Arabi* (1947).

He also edited a short-lived magazine for children: *Phulvārī* (Garden).

ĀNAND GOLĀṆĪ (1925-). Prolific writer, whose stories, based on actual political or social events, reveal his hatred of tyranny and injustice. Of his successful stories, the best known is *Nirāṣa* (Frustration; 1952), the theme of which is childless widowhood early in life. The longing for motherhood is subtly portrayed when the young widow gives breast to the hungry infant her sister left behind to be looked after by her. Though his stories reveal hatred of injustice and tyranny, he is content to treat of single episodes, allowing incidents to speak for themselves. He prefers to give only a glimpse of the inner motivations of his characters and sometimes that too is missing.

ĀNAND PRAKĀSH KHEMĀNĪ. One of those modern poets, whose most favoured topics are man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic.

New poetry had many bye-products like the free verse and anti-poetry (*Akavitā*). Ānand Khemāṇı is the representative of the latter. His first collection of such poems was *Bımar Pırhı* (The Sick Generation; 1985). He is also known as a novelist. As a short story writer, he writes with a psychological understanding of human nature. Influenced by the technique of 'stream of consciousness', he gives descriptions of feelings. which are conveyed through such forms as the usual third person narration, soliloquy, reminiscences, letter-writing, etc. Often dealing with the theme of illicit sex, one of his popular stories is *Devtā* (Godlike), which deals with a professor of science whose wife, finding that that he is always engrossed in his work, runs away with another man. A girl working as the professor's laboratory assistant, feeling his loneliness, is drawn to him and becomes his mistress. His wife is disillusioned with the man she had run away, writes a letter to the professor of regret and wants to return. Without waiting for a reply, she returns to the study and not finding there her husband, reads her letter with the remark of the professor: "Woman is a prostitute for me, and I must have a prostitute always, whether she is legally married to me or not". She is stunned and writes on it: "Scoundrel". Thus the author takes a cynical view of the relationship between man and woman.

His principal works are: *Luchı* (short story collection), *Hik Shakhs jı Vāsnā* (novel), *Chetnā* (collection of critical essays) and *Sāhit jā Siddhānt* (edited).

Khemāṇı lives in Delhi and is working in the Hindi Editorial Department of the Rājya Sabhā as a translator. He entered the field of Sindhi literature in 1957 and soon won recognition.

In 1985 has been published his collection of poems entitled *Shamshān Ghāta vatan Langhande* (Passing by the Crematorium), which is a collection of anti-poems.

ĀNAND SUNDRĪKA. See *Bherumal Meharchand Advāṇı.*

ĀNANDRĀM RAJANI. Writer, who wrote the biography of Budhal (q.v.). Ānandrām has also collected and edited in this biography the poetry of Budhal.

ĀNAND TĀHILRAMĀṆĪ (1932-). Prose-writer and the editor of the Sangıtā, a quarterly magazine. In 1983 he has brought out a collection of short stories entitled *Hia Bi Hika Zindagı* (This also is life). These stories are woven around real incidents and show the writer's mastery of the technique of narration. In 1984 he has published a novel *Be Dāghu Devtā* (Blemishless God). In his another short story collection *Adh Jaliyl Cigarette* (1986), the story 'A Half-burnt Cigarette' depicts the mental agony of an economically unsound intellectual who struggles with himself for a whole night before accepting the offer of employment by his friend which is nothing but an act of pity under guise. The short story 'Sukal Thoth Vanu' (The Dry Drab Tree; 1987) of the collection of the same title depicts one Lāl, who learns the secret of happy homes after a visit to his friend's.

ANĀRDĀNĀ. See *Malkāṇı, Nārāyaṇdās Ratanmal.*

ANCESTRY OF SINDHI, THE. See *Jairamdās Doulatrām.*

ĀNCHAL, ISHWAR (1928-). Short story writer and poet. He is noted for his masterpiece short story *Chhuhau* (Touch) on the theme of the subtle and devastating effect of a woman's touch on a man determined not to remarry. His most popular poem is *Pyār ain Paiso* (Love and Money). In 1982 he has published his third collection of poems entitled *Pachhola Sānjhey-a-Jā* (Evening Shadows). His poems are mostly philosophical and deal with subjects like life as a dream, union with the Infinite, this world and beyond, birth and death, happiness and sorrow, world as a stage, etc. 'Mahābhārata' is an allegory comparing those times of the great war with the present age—the only change being that of actors.

ANSĀRĪ, USMĀN ALĪ. See *Usmān Alī Ansārī.*

ANTIQUITIES OF SIND. See *Cousens, Henry.*

ANTONY AND CLEOPATRA (Sindhi version). See *Tīrth Basant.*

ANWAR HALAI. Writer, who has published *Shāh Jūn Kahānyūn* (Tales from Shah; 1979) in the *Gulistan* (monthly) series edited by Hūndrāj Balwāṇī (q.v.).

APTI, NEVANDRĀM. See *Nevandrām Apti.*

ARAM MAHAL. See *Nankirām Dharamdās.*

ARBERRY, ARTHUR J. Author of *An Introduction to the History of Sufism* (1942).

ĀRIF (fl. early 19th cent.). Poet, who is known for his meticulous translation in Sindhi of Sādi's Persian didactic poem *Karima.*

ARIF KALHORO. Poet, who composed the story-poem of Sasui-Punhūn (q.v.). The poem was brought to light about the year 1871 by Akhund Abdur Rahim.

ĀRIF SHĀH GILĀṆĪ. See *Gilāṇī, Ārif Shāh.*

ARJAN BHAMBHĀṆĪ. Writer, who has written *Sindbād Jā Safar* (The Seven Voyages of Sindbad; 1982), which is a translation of a Gujarati novel for children, originally written by Satyam. Besides offering an interesting account of Sindbad's voyages, it inculcates courage, determination, confidence and a spirit of adventure.

He has also authored *Nāṭak ain Adākārī* (Drama and Acting; 1983), which perhaps is the first book in Sindhi written on the principles of dramaturgy, stage-technique and acting. The author himself is closely associated with Sindhi drama and stage and has based his book on works written in Hindi, Gujarati and English.

ARJAN CHĀWLA 'SAIL'. Poet, who is known for his *Charana Choryo Changu* (1987).

ARJAN 'HĀSID' (1930-). Poet, who has published several collections of *ghazals.* His *ghazals* have earned wide popularity. In the collection of poems, *Mero Siju* (The Murky Sun; 1984), the poet is at his best. He is one of the most personal, powerful and sensuous of the contemporary poets. He uses poetry as an anodyne; it is not a cure, but it is certainly alleviating. He has also edited *Sada Hujan Hot Hayāt* (1986), which contains a number of essays written on the life and art of Hari Dilgir (q.v.), an important name in contemporary Sindhi poetry.

ARJAN SHĀD. See *Mīrchandānī, Arjan Shād.*

ARJAN SIKAYAL (1919-). Poet, who has composed poems for children on different topics with due deference to their psychological needs.

ARMUGHĀN-E-HAMID. Sindhi book, which is a collection of Hamīd Hafiz's *ghazals* (1832-97). It also contains a few satirical poems.

ĀRYA NĀRĪ CHARITRA. See *Kauromal Chandanmal Khilṇāī.*

ĀRYAVARTA. See *Gaṅgārām Samrāt.*

ĀSAN JEṬHĀNAND UTTAMCHANDĀṆĪ 'UTTAM' (1923-). Progressive writer, who is known by the name of Uttam. He was born in Hyderabad (Sind) and passed M.A. from Bombay University. Along with Kirat Bābāṇī he gave an impetus to progressive criticism through the periodicals *Nain Duniyā* and *Sindhū* Dhārā, and the Sindhi Sāhita Mandal of Bombay, promoted by them, became a centre of progressive writers and critics. He has authored around 1946 the biographies: *Vijayalakshmi Pandit* as well as *Khān Abdul Ghaffār Khān, Sarhad jo Gandhi (Frontier Gandhi).* His other works are: *Naoṅ Chin* (1953), *Soviet Sargu* and *Bharat-Rūs Dosti* (1965). While Uttam was a diehard, Kirat settled down to a sociological approach to literary criticism.

On the occasion of Tagore Birth Centenary, he produced *Tagore-Hika-Jhalak*, in which he has dwelt at length on the life and works of the great philosopher-poet. He has also edited in 1981 the short stories of 13 Sindhi woman writers of Pakistan.

He has also edited *Nain Kunwar* (The New Bride; 1981), which is a collection of six plays by different writers, including two from Pakistan, on varied themes, e.g. false alarm created by the falling sky-lab, the discarding of traditional jewellery and costly clothes by a newly-wed woman, Sindhi and Sindhiyat, etc. *Pahinja Neth Pahinja* by Jeṭho Lālwāṇī and *Nain Kunwar* by Sundri Uttamchandani are clearly the most outstanding.

His book of criticism is *Sindhi Kahāni, Nāṭak, ain Tanqid* (Sindhi Story, Drama and Criticism; 1981), which contains four articles, three of which—a centenary of Sindhi drama (1880-1980), reflection of Sindhi life in short stories, and a summary of Sindhi criticism deserve appreciation.

Ṭūṭal Ārsiyūn (Broken Mirrors; 1982), edited by Uttam is a compilation of seven stories and one press conference of eight eminent writers including one from Pakistan. He has also authored *Sindhi Sāhit* (Bombay, 1971).

Shāh, Sachal, Sami (1982) is a compilation of 15 articles and views on these poets by some eminent writers including five from Pakistan. The work has been edited by Uttam; articles provide a new view to these three eminent Sindhi poets.

In 1983 has been reprinted *Kashmakash* (Struggle) containing his thirteen short stories.

ASĀNAND MĀMTORĀ (1903-). Writer, who was an admirer of Lālchand Amardinomal (q.v.). Māmtorā became a fine essayist, critic, and story-writer and earned a secure place for himself in Sindhi literature with his novel *Shāiru* (q.v.; Poet), which dazzled the reading public in 1941, when it was published. His short story *Ganvāran* (cowherdess) has been translated into English. His short stories created a controversy as sex was accepted in them as an integral and healthy part of life. His novel was the product of the author's own travail in the pursuit of Beauty. His novel *Halimā* was published in 1977.

In all, Māmtorā wrote four short stories which were published in *Kahāni* during 1938-39. Another story of his, which earned popularity and was translated into English and Italian, was *Kāki* (Little Girl, 1939). The English translation first appeared in *Modern Short Stories of Indian Life* under the title 'Brahmin's Wife'. The story vividly portrays the shattered dreams of a Brahmin girl before and after marriage. She was brought up in an atmosphere of culture and refinement but she was married to one who smelt of cow-dung while in bed. Her disillusionment and mental struggle would have shattered her, but as her husband had met an accident, her motherly instincts come to the fore and she devotedly nurses him. The theme has been handled with consummate artistry in a language that is most evocative.

ĀSHĀ DAYĀL. See *Dayāl K. Dhameja 'Āshā'.*

ĀSHĀ DURGĀPURĪ. Poet, who is of long standing. His *Abra Dhakiyo Ākāsh* (The Cloudy Sky; 1982) is a collection of *ghazals*, lyrics, *nazms*, couplets and *rubāīs.* His poetry is simple and appealing, though subjects are old and oft repeated. In 1988 has appeared his *Hika Muṭhi Chāndinī*, a book of poetry.

ĀŚIRVĀD. See *Shewak Bhojrāj, Motvāṇī.*

ASRĀṆĪ, VISHINDĀS. See *Vishindās Asrāṇī.*

ASŪMAL. Same as Asūrām Āsū (q.v.).

ASŪRĀM ĀSŪ (1854-1900). Sufi and a Vedantic Sindhi poet of Hala, who was a devotee of Shāh Ināyat of Jhoka, Pīr Abdul Qādar (Jilani) and Mohan Faqir (1845-1905) of Larkanā. He was a disciple of Sufi Nasir, and sang that Hindu and Momen means the same thing: this is the instruction of my master. He was born in Hālā.

Master Asūrām was one of those purely Hindu Sufi and Vedantic poets, who are indistinguishable from their Muslim counterparts. He composed *Ghazals, Baits, Kafīs* and *Ślok* as the following books are to his credit: *Dīwān-e-Asū* (1897) *Risalo-e-Asu* (collection of his *baits* and *kafis*) and *Prem-ghuncha* (collection of his miscellaneous poems and verses). His poems provide a blend of recondite Sanskrit and Arabic words, so that neither Hindus nor Muslims can follow him easily. Even when he describes the festival of Holi, he cannot help lending abstruseness and spiritual significance to natural scenes and events and innocent amusements. His *ghazals* lack flow and sweetness.

ĀTMĀRĀM LĀLWĀṆĪ. Writer, who is known for his short story collection: *Nīm je Chhānva Mein* (Under the Shade of a Neem Tree; 1979). It consists of seven short stories.

AYĀZ, SHEIKH (1923-). Sindhi poet, who lives in Sukkur (Sind). From his student days, he had shown his aptitude for literature. It was in 1940 that he started composing poems in Sindhi and soon he drew the attention of the litterateurs towards him. After the Partition of India in 1947, he aroused the Sindhi Muslims to fight for their political rights in Pakistan and gave the clarion call of 'Jiye Sind'. He struggled relentlessly against the Pakistani Government and had to undergo imprisonment several times for the rights of the Sindhis. His chief poetical collections are: *Bhanwaru Bhire Ākās, Hī Gīt Sunaharī Sindhua Jā* and *Jalu Jalu Mashāl Jalu.* His other works are: *Dode jo Mautu* (poetic drama) and *Je Kāk Kakoryā Kāpiḍī* (letters). His recent publications are: *Laryo Siju Sakani Meṅ* (1980), *Tunhala Khan Poi* (1980), *Patanu Pūra Kare* (1982), *Kī jo Bījala Boliyo, Vatan Phulani Chhanyūn, Chandu Chambelia Vali* (1985), *Rina Tey Rim jhim* (1986), (all poetry), *Jagu Miryoi Sapano* (autobiography; 1985), *Tukira Tutala Salītragā* (poetic prose), *Bhagatsingh Khē Phansī* (drama, 1986) and *Sahiwāl jail gī Diary* (recollections). Like the famous Sindhi poet of India, Nārāyaṇ Shyām (q.v.), he has made new experiments in Sindhi poetry from the point of view of expression and art. On the death of Nārāyaṇ Shyām he composed

Sur Nārāyaṇ Shyām (1989), a collecting of 50 *Baits.* He is mainly the exponent of progressive ideas. Besides his being an eminent modern poet, he is a successful prose writer. His style is forceful and all his works are permeated with such a mode of expression.

Ayāz's poem entitled *Bāghī* (Rebel, 1945) spread like fire. Look at the flood of emotion contained in it:

Planting the flag of Freedom,
Welcome all misery:
Heads will fall and the blood flow—
How does it matter?
If a thousand houses are erased,
How does it matter?—
We have to build up Bharat,
O soul of new awakening! arise—
O Warrior! O nation's soldier!
Lead on the masses.
O revolutionary ! O rebel!
O leader of revolt in Bharat !

(tr. H.I. Sadarangani)

He has successfully translated *Shāh-jo-Risālo* into Urdu in 1963. Ayāz was Vice-Chancellor of the University of Sind.

ĀZĀD, ḌEVANDĀS. See *Ḍevandās Āzād.*

AZĪZ, LEKHRĀJ KISHINCHAND MĪRCHANDĀṆĪ (1891-1971). Poet, dramatist, essayist and critic, who was born in a Zamindar family of Hyderabad (Sind). From his boyhood, Azīz was inclined towards literature. Besides being a scholar of Sindhi and English, he was well-versed in Persian and Arabic. As a Zamindār he looked after his lands as also composed poems simultaneously. He published his *Kulliyāt* in two volumes (1938), the first containing mainly *ghazals*, and the other two *masnavīs*. His mastery of technique and command of his mother tongue, led to his successful use of all the forms and metres. In his poetry there is a great variety of topics. Later on he came to be called 'King of Ghazals'. His *masnavīs* or narratives contained *The Queen of Egypt* and *Alchemist*, derived from the Sundar Sahitya publications. He had qualifications for writing *ghazals* and *masnavis* in Sindhi which few Hindus or Muslims had. He had taken part in Muslim organized *mushāiras* as well as cultural association held in a first class College in Bombay (Elphinstone College). While looking after his lands, he had come in contact with peasants and rustics who preserved in pristine form their native language. Azīz had acquired a mastery over Persian prosody and could use words of Sanskrit origin.

Azīz participated in literary controversies of the time against both Hindu and Muslim opponents; Hindus who were admirers of Bewas (q.v.), the founder of the new and modern school of poetry, and Muslims who admired the strict upholders of the Persian traditions, like the poet Wāsif (q.v.).

After Partition of India in 1947, he migrated to India and taught Sindhi in a college of Bombay. His chief original compositions are: Poetry—*Kulliyāt-Azīz, Gulzār Azīz, Shāhrāṇī Shamā, Paighām Azīz, Ābshār, Surāhī;* drama—*Mister Majnūṅ, Gharībāṅ Mār, Kumār Ajit Singh;* essays—*Adabī Āīno*; criticism—*Gul va Khār, Sāmī* (1965). *Mister Majnūṅ* is a social satire, *Gharībāṅ Mār* (Oppressions of the Poor, 1951) deals with conflict between landlords and tillers, while *Kumār Ajit Singh* is a historical drama. The plays earned acclaim for their brilliant treatment and powerful language. In Sindhi literature, Azīz is known more as a poet and essayist rather than a dramatist. His poetical collection, *Surāhī* has earned the Sahitya Akademi award in 1967. Most of his poems are moulded on the Persian poetic style and are on the theme of love. But the contemporary trends and movements also found in him an exponent of these strains as there are poems on national consciousness, patriotism, sympathies with the underdogs, memories connected with the events in the Sindhu country, etc. His essays *Adabi Aino* has run into 4th edition. All his works are regarded of the first order from the point of art.

AZIZULLAH AKHAND (1746-1824). Writer, who translated some of the passages in the *Quran* into a prose, which though having little pretensions to elegance, has some interest for an antiquarian.

B

BĀBĀṆĪ, KIRAT. See *Kirat Bābāṇī.*

BĀBNĀMO. See *Nandirām Mirāṇī.*

BACHĀRĀM LEDWĀṆĪ (1931-). Writer, who has written short stories and anecdotes for children.

BACON'S ESSAYS (Sindhi Version). See *Qalīch Beg, Mirzā.*

BADAM NATWAN (1921-). Woman writer, coming from Shikarpur, Sind, Pakistan. She is very popular amongst literary circles because of her short stories and essays. She writes on social problems of Sindhi Muslim women and their position in society. Her short stories are a message of awakening to fair-sex. She advises them to seek knowledge and solve their problems. There are several books to her credit: *Shikasṭa Zindagi, Khush Khaslat Khātūn* (collection of short stories and essays) and *Qalbi Uj.*

BADI AL JAMĀL. See *Akhund Abdur Rahīm Abbāsī.*

BADNASĪBA THARĪ. Drama by Muhammad Ismāil Ursāṇī (q.v.). Written on the socio-cultural aspects of life of the people of Tharparkar district, it depicts the sad picture of the rural areas and common folks. It portrays the sufferings of a poor Thari (inhabitant of the Thar Desert) at the hands of corrupt officials. The play presents a pleasant example of Thari dialect and speech.

BADVI, IHSĀN. See *Ihsān Badvī.*

BADVI, LUTFALLAH. See *Lutfallāh Badvi.*

BĀGHĪ. See *Manshārāmāṇī, D. K.*

BAHAR. See *Akhund Abdur Rahīm Abbāsī.*

BAHRĀM SHĀH AND GUL ANDAM. See *Akhund Abdur Rahīm Abbāsī.*

BĀLĀṆĪ, K. S. (1930-70). Writer, who died young. He is known for his two novels: *Rik Rahī Anek Rāhūn* (One Walker Many Paths) and *Rāt Vihāṇi Pṛiha Phuṭī* (Night Ends, Dawn Begins). Bālāṇī, a painter, has offered several word sketches in his novels. In the field of short story, his *Prabhā ain Kṛnti* (Prabhā and her Revolt) dwells on the sex-tribulation of a young Brahmin widow.

BĀLĀṆĪ, TOLĀRĀM MENGHRĀJ. See *Tolārām Menghrāj Bālāṇī.*

BALDEV TĀRĀCHAND GĀJRĀ 'GUMNĀM'. See *Gumnām, Baldev Tārāchand Gājrā.*

BALOCH, NABI BAKSH. Scholar, who was born at Jāfar Khān Lagārī, a small village in Sind. He was educated at Bombay and Aligarh Universities and in America. He has authored *Sindhi Boli-a-jī Mukhtasar Tārīkh* (A Short History of Sindhi Language, Hyderabad, Sind, 1962). Baloch was Head of the Department of Sindhi, Sind University. He is of the view that the ancient language of Sind was certainly some Semitic language which was afterwards influenced by Aryan languages. He discards Mārkaṇḍeya's statement that Vrāchaḍa Apabhramsha had originated in Sindhu Desha. He observes further that the ancient Sindhi language was influenced mostly by the Iranian and Dardic languages, and in the next instance by Sanskrit through Pali Prakrit derivatives. He refutes the generally held belief that Sindhi is derived from Sanskrit. He attributes this belief mostly to the partiality of the European linguists to Sanskrit, and in the next instance, to Hindu writers of Sind. He regards that the first inhabitants of Sind came from the West and that their civilization, which culminated in Mohen-jo-Daro civilization, was derived from the civilizations of Sumer and Babylon that grew on the banks of the Euphrates and the Tigris. He pays no attention to the researches of both Hindu and Muslim scholars who have agreed that four-fifths of all the Sindhi words have their roots in Sanskrit.

On Shāh Ināt, he has brought out a sumptuous volume entitled *Poetry of Shāh Ināt* (Sindhi Adabi Board, Hyderabad) in which he has highlighted the contribution made by Ināt to the Sindhi poetry. He has edited *Lutf Allāh Qādrī jo Kalām* (1968).

Under the project of Sindhi, Adabi Board, Hyderabad, he has edited and published more than thirty-five works on folk-literature as *Sindhi Loka Adab*. He has also edited *Jāmā Lughāt Sindhi* (Comprehensive Sindhi Dictionary) in five volumes, which contains more than one lakh Sindhi entries. His *Belāyuni jā Bol* (Karachi, 1951) on folk-literature is also noteworthy. He has done remarkable research on Sindhi language, literature and history of Sind, for which he would always be remembered.

BALWĀṆĪ, HŪNDRĀJ. See *Hūndrāj Balwāṇī.*

BĀPU KISHINCHAND. Writer of pre-Partition days, who contributed in some measure to the field of children's literature.

BARKAT ALĪ ĀZĀD. Scholar, whose essay *Adab ain Zindagī* (Literature and Life; 1942) set the Marxist trend of literary criticism which remained in vogue till 1962, the year the Chinese invaded India.

BASANT, TĪRTH VEḌHOMAL. See *Tīrth Basant.*

BASANT KUMĀR. Poet, who is known for his poetical collection *Muhinja Udma Baniya Nagma* (1986).

BAYĀN AL-ĀRIFĪN **(1628).** Persian work by Muhammad Reza Thattawi, which discussed Sindhi poets and personages, paying considerable attention to Shāh Abdul Karīm. *Shāh Karīm Bulrī-a Vāre jo Kalām* (Poems of Shāh Karīm of Bulri; 1937) is a Sindhi adaptation by U.M. Daūdpoto (1896-1956) of this Persian work.

BEAMES, JOHN (1837-1902). British scholar, who in his *Comparative Grammar of Modern Aryan Languages in India* (1872-79) discussed the peculiarities of Sindhi grammar and the relevant comparison with grammatical rules of other Indian languages.

BEDIL, QĀDIR BAKHSH (1814-72). Sindhi Sufi poet, whose original name was Abdul Qādir but when Bedil grew up, he changed it to Qādir Bakhsh. Bedil was born at Rohrī in Sind. He was lame in one foot, but, in spite of that handicap, he made many arduous journeys, considering that means of transport were very few at that time. He undertook a journey, mostly by boat, to Sewhaṇ to pay his respects at the shrine of Lāl Shāhbāz, whom he has repeatedly referred in his poetry in devotional and glowing terms. He also visited the shrine of Shāh Ināyat (q.v.), the martyr of Jhok, and the great poet Sachal's shrine at Darazan, which was near Rohrī. As Shāh Abdul Latīf (q.v.) had nominated Sachal (q.v.), it is said that Sachal had passed on the crown of Sindhi sufistic poetry to Bedil. But this much is certain that Bedil got his poetic inspiration from Sachal, on whose death he composed the finest elegy in Sindhi. Bedil was a lad of fifteen (or some say twelve) when Sachal met his death. Bedil was strictly in line with Sachal, but whenever he wanted he could write poems on the Persian models as well. As a matter of fact he has left more poetry in Persian than poetry in the Sindhi language.

Bedil was one of the most learned of Sindhi poets. He knew Persian, Arabic, Hindi, Urdu, Siraiki dialect of Sindhi, and Sindhi, and is said to have had a knowledge of Sanskrit as well. His works are available in Sindhi, Urdu, Arabic and Persian. Indeed the poetry of Bedil occupies many volumes in languages other than Sindhi. His Sindhi poems comprise three volumes, e.g. *Vahdat Nāma, Surūd Nāma* and *Farāiz Sūfia* (Duties of a Sufi). An authentic edition of Bedil's Sindhi poetry has been published as *Dīwān Bedil* by the Sindhi Adabi Board, Hyderabad (Sind) in 1954, edited by Abdul Husain Shāh Mūsvī. Gidūmal Harjāṇī has pointed out the defects in the Pakistani edition of Bedil's works. Harjāṇī has also published a biography of Bedil as well as of his son Bekas (q.v.) with the *Dīwān* or collected poems of both the poets. Būlchand Rājpal has also done some work on Bedil's poetry. The three volumes in Sindhi contain *baits* and *kāfis* and miscellaneous poems. His most quoted *kāfi* is one in the Siraiki dialect which expresses his sufistic thought: "Learn the art to annihilate self. There is no need either to learn or to teach. The Beloved is not to be discovered through arguments. Reason or Intellect cannot lead you to Him." In another *kāfi*, which is probably the most popular, he comes nearest to Sachal: "I am what I am. I put on various garments, and again divest myself of them, sometimes Hindu, sometimes Momin (Muslim). Various colours I have, various hues and disguises. I turn Mumal and in that garb I kill a thousand suitors. My secret is known only to the mad topers who recite it in glee. In this manifest (or phenomenal) world I go about, for the sake of pretence, by the name of Bedil." This *kāfi* is perhaps one of the half a dozen best *kāfis* in Sindhi. Bedil's death was commemorated by his worthy son in an elegy.

Bedil holds a place next to the trio: Shāh, Sachal and Sāmī (qq.v.) and is a leading Sufi poet. He has enriched traditional Sindhi poetry with his ballads and *dohās.* He too, has referred in his poems to *Jogīs* and the mythological heroes of India side by side with those in Islamic lore. His poetry is noted for its lyricism and melodiousness. He has offered a good exposition of Sufistic doctrines in his poetry.

Many miracles are associated with him, testifying to his extraordinary and supernatural powers; all may or may not be believed. He placed himself in the hands of God and prayed for no undue favours or gifts. The chief happenings in his life were his successive infatuations, at first with a beautiful Brahmin woman, then with a Hindu boy Karmchand, a Shikārpuri Faqīr and finally with Qazī Pīr Muhammad of Rohri who predeceased Bedil by three or four years and made him so unhappy that he longed for his own death. It must not be thought that Bedil was given to immoral practices. He married two women, one of whom was the mother of Bekas. Bedil followed the precept of Jami the great Sufi poet who said: "Turn not your face away from love even if it be *Majāzi* (physical) for it makes the way for *Haqiqat* (reality) or spiritual love." And Sufis regard *Majāzi* love as the bridge that leads to *Haqiqi* love. Bedil was a great lover of beauty in human shape. Such laxities are, however, pardonable in a sufistic poet.

BEKAS, MUHAMMAD MUHSIN (1859-82). Sindhi Sufi poet, who was son of Bedil (q.v.), and whose name is inextricably connected with that of his father. He was taught Persian and Arabic by his father but thereafter began to study with Ākhūnd Abdullāh. From his childhood, like his father, he rendered allegiance to Lāl Shāhbāz of Sewhaṇ. Like his father also, he had infatuation with the beautiful in human flesh. While his father had affection with four persons, he showed consideration for two boys named Kanyo and Hiro. But, unlike his father, Bekas himself was also lovely in looks and attracted much attention because of his gaudy dress and handsome mien. After the death of his father, he stopped studying and used to roam in streets with his gay friends. He was proficient in music and played upon the *sitār*. He is said to have neglected his wife. He used to compose Sindhi songs and *kāfis* and recite and sing at the shrines of Faqirs. On such occasions, he was so much overwhelmed that he forgot himself. There is a tinge of painful feeling, intoxication of love, lyricism and melodiousness in his poetry.

Bekas died young while he was only 23 years old. But he has left enough poetry to invite a comparison with the English poet, Keats, who was also 'sensuous'. The *kāfis* of Bekas sometimes begin with: "Separation from you has killed me, come back soon, reviver of my life", and "Do not get angry with me, O dearest, my heart's confidant! Let us get together once again." Assuming himself to be another Mārui, he feelingly cries out: "The yearning for my parental folks is making me shed tears night and day. I am here sitting helpless, in agony, for Marus, and they are drinking milk over there. My breath goes out to them every now and then." The thoughts in Bekas are so much similar to those of his father that their poems could easily be interchanged or mistaken, one for the other. Both the father and son were Sufi poets and strictly in line with Sachal (q.v.) but they could write poems on the Persian models as well. And, indeed, they have left more Persian poetry than poetry in Sindhi.

BESAR NĀMAH (The Poetry of the Decapitated Head). See *Shāh Ināyat Sūfi.*

BEWAS, KISHINCHAND TIRTHADĀS KHATRI (1885-1947). Poet and writer, who is the greatest and leading figure in modern Sindhi literature, because of the revolution he effected in Sindhi poetry. He was born at Lārkānā in Sind. He was a primary school-teacher and rose to be a Headmaster at Lārkānā. Despite the fact that his economic condition was not good, he led a cheerful, contented and humble life. The Superintendent in the Teachers' Training School caught him composing verses at the age of 16 and prophesied that he would become a great poet. In 1907 he was already a poet. Bewas was good at play-writing and literary essays as well, but his claim to a monumental place in Sindhi literature rests on his poetic achievements.

Bewas began hesitatingly with poems for children and dramas for the stage. The poems for children are collected under the title of *Shirin Shair* (sweet poems) and are the simplest and sweetest poems in Sindhi for the juveniles. Bewas at the same time could compose highly complex and intellectual poetry as in *Samundi Sipūn* (sea pearl-oysters), which is regarded his best work. It is full of modern thought: in the very first '*pur*' or canto of the poem, he refers to Lord Krishṇa and makes the announcement: "He has abandoned Mathurā and Gokul. He is no longer the Lord of Jamuna. Engage yourself in the service of society and enquire therein about the whereabouts of the beloved Lord of the Flute". All the verses in this collection are not so simple as these; many of them require a detailed commentary.

He cast off the worn-out cliches and commonplaces of Arabic-Persian poetry (which had held Sindhi poetry in thrall for a century) and instead of the moth and the lamp, rose and the nightingale and cup-bearer and the ruby wine of Shirāz, turned for themes and for Sindhis to Sind. He turned to the realities of life and common themes like a 'Labourer's Cottage'. But it was not a sharp break. Many of the poems of Bewas are written in Persian prosodic verse but his *Ganga jūn Lahrūn* and *Guru Nanak Jīwan Kathā* are written in forms invented by him. These poems do not observe strict rules of Persian prosody. And the eight-lined stanzas of *Guru Nanak Jīwan Kathā* have furnished a new form of narrative verse, to subsequent writers. The six-lined stanzas he formulated to describe Vishwamitra's *Repentance* and *Rishi Āshram* are as far from the hackneyed *Musaddas* of the Persian School as can ever be. Thus his verse-form was neither strictly according to Persian prosody, nor was it the original *Dohā* or *Bait*-form. His poems are fine and unsurpassed by any poet of the twentieth century. He is to be found in every anthology.

But it is in his thought and sentiment, diction and imagery that Bewas shows his modernity and progressiveness. He has written some *ghazals, gīts, dohās, kāfis*, etc. but they do not form a substantial portion of his works. Even in them he has avoided hackneyed metaphors and similes. Instead of soaring in the sky, 'beating his luminous wings in vain', he came nearer earth, expressing the poor man's woes. *Khalq* (creatures) became more important to him than the *Khāliq* (Creator). In his own words: "No service is better than the service to mankind."

He wrote forcefully, in a language which was sweet and melodious, on poverty, death, peasants, workers, the status of women, Hindu-Muslim unity, etc. Here is a stanza from *Gariban ji Jhūpri* (The poor man's cottage):

The sun and the moon peep through its services,
The beams of stars and Pleiades creep inside,
The wind murmurs through the holes of its walls,
The rain sprinkles water, dripping down the roof,—
It is a gift of Nature for perfect health
O, God! may the poor man's hut suffer no damage!

(tr. H.I. Sadarangani)

The poetic ideals of Bewas were Shāh Abdul Laṭīf (q.v.) and Tagore, and he has paid tributes to both of them. From Shāh he learnt to be truthful, bold and yet modest; from Tagore he learnt that the poet was not meant to bring sadness into the life of others, but to bring joy in life, and delight in beauty. "Bewas conveyed Joy in his poetry, and delighted frankly in Beauty, and declared that his mission was to turn a sorrow-stricken world into pure delight, and make it fertile and prosperous. Probably that is why he termed his house *Jashan Khānā* (Abode of Joy)."

A nationalist, Bewas was the first to write national songs and during the Freedom Struggle his songs were on the lips of everybody. He believed that the highest service consists in sacrificing oneself entirely in the service of the country. Bewas came under the influence of Gandhi and he wrote a number of poems on such themes and ideals as the swadeshi, sacrifice, non-co-operation, non-violence, and two of his poems *Qomiyat* (Nationalism) and *Insān* (Human Being) were rendered into Hindi, and published in *Hans* by Munshi Premchand.

In his diction Bewas uses words of Persian and Arabic origin as easily and unaffectedly, as those of Sindhi or Sanskrit-Prakrit origin, provided they are in current use. He introduced the system of double or compound words in Sindhi poetry.

A whole school of poets has been founded by Bewas. The poets of his school are among the best living Sindhi poets. Actually Bewas brought a new trend in Sindhi poetry. That's why he is considered as the first 'progressive' poet in Sindhi literature. The poets he inspired and guided to complete the revolution he had brought about were: Hundraj Dukhāyal (b. 1910), Hari 'Dilgir' (b. 1916), Prabhu Wafā (b. 1915), Rām Punjwāni (b. 1911) and Khıyal Dās 'Fānı'.

Besides the above, he composed *Maujı Gīt, Bewas Gıtānjali* and *Shahr Bewas.* He has written dramas and literary essays as well. Bewas was a rare genius of his age. He adapted Āghā Hashar's two Urdu plays: *Khūbsūrat-Balā* (Beautiful Snake) in 1907 and *Bilvā Mangal* in 1908. He also rendered *Rājā Hariśchandra* (1909), *Draupadı, Prıt Pujāriṇ, Manohar Nāngiṇ, Hār Jıt* and *Shaka Jo Shikār,* all for the Chandka Amateur Dramatic Society, Lārkānā. He also wrote a number of one-act plays, mainly on social themes.

For children, he wrote for the *Gul-Phūl* magazine. These children's rhymes were brought out under the title of *Maujı Gıt* (Entertaining Poems; 1942). Some of the titles in translation are: 'Paper Boat', 'Wooden Horse', 'Balloon', 'Sand Dune', 'Rain', etc.

BHAGAVADGĪTĀ, TRANSLATORS OF. The Hindu poets of Sind have written mostly on Sufistic lines. But a few have distinguished themselves as translators (in verse) of *Bhagavadgıtā*. The most successful of these translators have been Meghrāj Kalwāṇı, Chainrai Būlchand, Mūlchand Lālā—all three Revenue Officials—N. V. Thadani, Ghanshāmdās Kripalani and Parsrām Zia. The most readable of these verse translations is the one published in 1923 by N. V. Thadani, Principal of Hindu College, Delhi. The translation by Parsrām Zia is also good but as it was made with the help of an Urdu translation, it is not very accurate. Parsrām Zia who died in about 1958 was a genuine patriot and poet, and inferior in popularity to Bewas alone, in the post-Partition era.

The best and the most exhaustive and lucid commentary of the *Bhagavadgıtā* is, however, that of Harirām Shewārām Pardāsāṇı under the title of *Gıtā Gyān* (1969), based on discourses by Muni Girdhārılāl.

BHĀGU BHĀN. Sindhi bard, who has preserved in his ballads and legends the early folk literature of Sind. He probably flourished around 11th century. These tales narrate the valour and romance of kings and chieftains belonging to Sind and its adjacent regions during this period.

BHAGWAN C. THAḌĀṆĪ 'PUSHP'. Modern writer and a social worker of repute, who has written more a than a dozen books containing the wisdom of the wise, the personal experiences of the people to control worry and anger, to win enemies, realize the difficulties of others, shun false prestige and maintain good health. His latest book in this series is *Gangā Gyān* (The Ganges of Knowledge; 1981).

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BHAGWANDĀS DAULTĀṆĪ "HOSH". Sindhi scholar, who is known for his work *Sindhi Shāir ain Chhand* (1986), an elementary textbook on prosody. His *Sāmi* (1987) is a valuable assessment of Sāmı (q.v.), the Vedantic Sindhi poet. He has published recently some other books in the field of criticism.

BHAGWAN LĀLWĀṆĪ. Writer, who is known for his short stories, e.g. *Sārı* (showing cloth famine; around 1945).

BHAGWAN 'NIRDOSH'. Poet, who is known for his poetical collection *Sur Surilā Sāz Ja* (1987).

BHAGWAN SADARANGĀṆĪ. Writer, who during the pre-partition days started the magazine *Bālak* for children.

BHAGWAN SUKHRĀṆĪ. Modern writer, who re-started the defunct children's magazine *Gulistān;* formerly *Gulistān* was published from Sind, Pakistan.

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

BHAGWAN TILWĀṆĪ. Modern short story writer, whose *Pakhiada Pardeh Mein* (Birds in a Foreign Land; 1980) is a collection of ten short stories written in a simple style. The choice of subjects is varied.

BHAMBHĀṆĪ, NĀRĀYAṆ DĀS (1912-). Writer, who authored a number of novels. His *Vidhvā* (The Widow; 1943) portrays the fate of a Hindu widow who after much struggle and opposition from society remarries and finds life again. This novel pleased Sindhis of advanced views who thought that widows should remarry. But his best novel was *Mālhin* (woman-gardener), written one year earlier, in 1942. His adaptation of Hardy's *Tess* under the title of *Pāp ain Pākīzgı* (Sin and Purity) kindled no spark in the readers, as its original did. On the story of a poor Muslim clerk working in the countryside, he wrote *Garıbān jo Varso* (Heritage of the Poor), which was published in 1946. He also wrote a book (Shāh Jūn Sūr Miyūn; 1944) in Sindhi on The Heroines of Shāh.

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BHĀRATĪ, GOVARDHAN MAHBŪBĀṆĪ (1929-). Humorous poet, who was born in a small village named Ārāzı in Sind. These days he lives in Ajmer where he served in the Indian Railway. In the Sindhi world, he is known not only as a poet, but a short story writer and a dramatist too. He has composed *ghazals*, poems and songs on various subjects and some of these have earned him wide popularity. In the Sindhi literature, humorous writings are not many and Bhāratı has successfully tried to make up this deficiency to a good extent. His chief works are: *Gul Ain Mukhidyūn* (poems), *Latyūn* (children songs), *Uṭhā Minh Malır* (songs), *Tūfānı Rātı* (drama), *Naı Bastı* (children stories) and *Pılo Chanḍulāl 'Dāgh'* (short story collection). Besides his being a poet, he is a good musician. After the Partition of India in 1947, his contribution to Sindhi literature is quite noteworthy. He also writes in Hindi.

After partition, he gave the first full-length play *Bigriyal Ghar* (Divided House, 1959), which is a social melodrama, with some song and dance sequences. The play was staged by the Sindhi Samāj, Delhi in 1960. The subject was topical: the dowry system and the conflicts between the orthodox and progressive views on the problem of juvenile delinquency were dealt with a reformist angle. Shıla, the working girl, supports a good-for-nothing family consisting of a sick widowed mother, a brother gone astray and a sister dreaming of a career in films. A family friend (Shılā's lover) comes to the rescue of the family, solves all their problems and restores harmony in the house.

Bhāratī has also produced longer versions of some of the seven folk-romances of Sind. He also composed poems as also wrote short stories for children on different topics with due deference to their psychological needs. He received the award twice, for his book of poems entitled *Lātyūn* (Sweet Songs; 1958) and his collection of short stories entitled *Nain Bastī* (New Abode; 1963). Both are very fine contributions to children's literature.

In 1988 he has brought out a collection of his metrical compositions entitled *Shishey jā Ghar* (Houses of Glass), which is based on modern sensibility and is a specimen of flawless poetic art. His poems are melodious.

BHĀRATĪ, NĀRĀYAṆ (1932-). Writer, who was born in Lārkāṇā (Sind) but after partition of India in 1947, he settled down in Ulhāsnagar (Maharashtra) and is a teacher in a school there. For the last several years, he had been editing *Sindhi Times*, a magazine. He has several short stories in Sindhi but he is known as a research scholar in Sindhi folk-literature. His chief works on Sindhi folk-literature and folk-art are: *Lok Gīt, Ho Jamālo, Sindhi Lok Kahāṇyūṅ, Sindhi Lok Kalā* (1960), *Sindhuḍi Thīgās, Saṅgīt jī Tān, Mendī-a-Ratā Hathiḍā* (1962) and *Tharī Lok Gīt.* His contribution to the study and research in the field of folk literature is noteworthy. He has published in 1988 a new edition of his out-of-print book, entitled *Sindhi Loka Sāhitya* (Sindhi folk-literature; 1972). The work contains a brief study of Sindhi folk-songs, folk-tales and proverbs.

BHATIA, GOBIND. See *Gobind Bhatia.*

BHĀTIA, JHĀMANDĀS. See *Jhāmandās Bhāṭia.*

BHAṬṬĪ, ABDUL RAUF. See *Abdul Rauf Bhaṭṭī, Makhdūm.*

BHĀVNĀṆĪ, JHAMAṬMAL KHŪBCHAND (b. 1905-). Scholar, who was born in Hyderabad (Sind). He is now in Bombay and is a practitioner in law. Formerly he was a teacher also. In 1953 and 1954 he has published two books, *Chhanda Sugandha* (Aroma of Chhandas—Indian System of Prosody) and *Itre Arūz* (Perfume of Prosody) under a common title *Sindhi Shair.* While *Itre Arūz* is largely a rehash of earlier works on the subject in Sindhi and Urdu, *Chhanda Sugandha* evinces a greater understanding of mediaeval Sindhi poetic forms such as *Dohā, Soraṭhā* and *Chaupāī.*

Bhāvnāṇī also authored *Paṅja Ganj* (Five Treasures; 1974), which, as its title suggests, opens up to Sindhi readers, for the first time in many years, the five treasures (i.e. works): *Nāṭya Śāstra, Rasa Śāstra, Alaṅkāra Śāstra, Sāhitya Śāstra* and *Chhanda Śāstra.* The first part gives Bharata's *Nāṭya Śāstra,* the principles pertaining to dramatics; the second part presents the *bhāvas, rasas* and allied subjects; the third part of *Alaṅkāra Śāstra* is useful for a comparative study of the Sanskrit, Persian and English figures of speech; the fourth part of *Sāhitya Śāstra* discusses the principle of *sāhitya* or literature, as the term 'literature' is used today in its manifold aspects. The last part of *Chhanda Śāstra* has been made valuable by giving corresponding terms of English and Persian prosody. Thus this book introduces the *Kāvya Śāstra* to students and laymen alike and arouses them to a deeper study of the subject.

His other works are: *Ḍholā Mārū* (ed., folk-tale; 1956), *Kāmil jo Kalām* (selections from *Shāh-jo-Risālo*; 1955) and *Ait-ji-Ot.*

Bhavnāṇī has published two stories under the title *Khūn-Khasthūrī* (1977), which are based upon real incidents occurred in Sindh over fifty years back.

The first one is a murder case of 1925 in Hyderabad Sind and the other is the bomb case of Dighiri. The writer has successfully maintained curiosity and suspense which are the main features of such writings.

He has also brought out the biography of Swami Dādu Dayāl to show his contribution to Sindhi poetry, i.e. 33 *baits* and seven *Kafis* with comparison of some of these couplets with those of Shāh Abdul Latīf.

In 1984 was published again the late Jhamatmal Bhavnāṇī's *Khūn Khasthūrī* (Smell of Blood), in which he describes his experience in dealing with his clients when he was practising as a criminal lawyer.

BHERŪMAL MEHARCHAND ĀDVĀṆĪ (1876-1953). Writer, who is known in every corner of Sind. He was born in Hyderabad (Sind). He was one of those Sindhi writers who developed Sindhi language and literature and contributed on every aspect of Sindhi literature. He joined Government service at the age of 20 and visited a good part of Sind during his service. In 1924 he was appointed as a Sindhi Professor in Dayārām Jeṭhamal Sind College, Karachi. After the partition of the country in 1947, he migrated to Poona in India where he eventually died. He also composed some poems, which were included in text-books, but he is known chiefly as a prose writer.

Diwan Bherumal wrote novels, dramas, dictionaries, and books on Shāh Latīf's poetry and Sindhi Grammar too. His such works are: *Vaḍo Sindhi Vyākaraṇ* (Comprehensive Sindhi Grammar; 3 vols.; 1925), *Gulqand* (Conserve of Roses; 1925), a book on Sindhi proverbs and *Gharib-ul-Lughāt* (a glossary of words in *Shah jo Risālo*; 1906). He wrote *Gulzār-e-Nasr* (Garden of Prose), a prose anthology and *Johar Nazm*, the first Anthology of Sindhi poetry. He also wrote two social novels, *Ānand Sundrīka* (1910) and *Mohinibāī* (1917), the first a tragedy, the second with a happy ending. Both the novels aim at eradicating the social evils through sermons. The recurrent theme of Hindu-Muslim unity and the need to bring closer the cultures of city and village are also dealt in them. He also translated *Uncle Tom's Cabin* as *Golan ja Gūndar* (1928). The author wrote as well the first crime novel in Sindhi, entitled *Varial ain Naimat* (1915), which is based on Muslim life in Sind. His wonderful style, his vast knowledge and books on research have made him a prominent personality in Sindhi literature. He is regarded as an authority on Shāh Latif, on Sindhi language and its problems and he is accepted as an authority on Sindhi literature. He had high position amongst his contemporaries and was respected by all. He is the first Sindhi writer who wrote on the origin of Sindhi language, its relationships with Sanskrit and Indo-Aryan, Indo-Iranian and Indo-European languages.

Having gone through some books on linguistics, archaeology and reading *Rigveda, Avesta* and other religious books, he was of the view that Sind was the home of the ancient civilization—which spread from Sind to Iran, Mesopotamia and other parts of West. He describes the civilization of Mohen-jo-Daro, and is of the opinion that present Sindhi is not divergent of Indo-Aryan, but Sanskrit and Persian are daughters of Sindhi. All the details of this sort are given in his book *Qadīm Sind* (History of ancient Sind). He also authored *Sindhi-Boli-a-ji-Tārīkh* (History of Sindhi Language; Karachi; 1941), which is regarded his masterpiece.

He brought out *Sindh jo Sailānī* (The Traveller of Sind; 1923), in which the author describes his visits to the Karachi and Hyderabad districts. The *Latīfī Sair*

(Travels of Shāh Abdul Latīf; 1928) describes the places visited by him in and outside Sind. The description is based on his poetry. His Introduction to the two volumes of *Sindhi Hindun jī Tārīkh* bears testimony to his research abilities. His *Qadīm Sind*, published after partition, is a monumental work and is a good exposition of the ancient history of Sindh, prior to Islām. His other chief works are: *Chund Kalām* (collection of the poems of Sindhi poets). He also composed poems (*Gīts*) having a moral for children. He translated the English poem 'We are Seven' in simple Sindhi. His poem dealing with the wreck of Titanic Steamer is also noteworthy.

Bherumal's histories of Sindhi language and Sindhi Hindus, his book on Shāh's Travels, his Grammar, his novel, *Ānand Sundarika* are all classics of Sindhi prose. He was generally accepted as an authority on Sindhi language and literature. He is one of the three (others being Jethmal and Lālchand) writers to whom Sindhi prose is indebted for its present flexibility and artistic excellence.

Bherumal's son, Pribhās, almost excelled his father in mastery over Sindhi prose as shown in his translation of Bunyan's *Pilgrim's Progress.* He also authored a short story: *Siyānī Sās* (The Sagacious Mother-in-Law; 1931), which is about a young wife who is a spendthrift and the inability of her weak husband to correct her, even though he gets deeper and deeper into debt. The whole plot is cleverly contrived yet plausible, but incident is deliberately piled upon incident and the story does not have a natural growth of its own. Nevertheless, this story was an achievement for those times.

BHIRIO, SHEIKH. Poet, who flourished at the end of the Samma era or around 1500. There are references to his poetry in chronicles but his verses are no longer extant.

BHOJWĀNĪ, INDRA. See *Indra Bhojwānī.*

BHOJRĀJ H. NAGRĀṆĪ. See *Nagrāṇī, Bhojrāj H.*

BHOJRĀJ MOTWĀṆĪ (1867-1920). Saint-poet, who composed Sufistic verses. He was chief disciple and successor of Jiwat Singh, disciple of Sain or Saint Vilaitrai.

BIJAL. Sindhi bard, who has preserved in his ballads and legends the early folk literature of Sind. He probably flourished around 10th-11th century. These tales narrate the valour and romance of kings and chieftains belonging to Sind and its adjacent regions during this period.

BODHRĀJ, SWAMĪ (1897-1944). Writer, who in his *Kashmīr jo Sair* (Travelling Through Kashmir) attempted to capture the scenic beauty of Kashmir.

BRAHMACHĀRĪ PRABHUDĀS. See *Prabhudās, Brahmachārī.*

BRAJ MOHAN (1939-). One of those modern poets, whose most favoured topics are man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumble up, expression weak and full of ambiguity and diction rough and often prosaic.

His one-act play *Puchu* (1977) has been successful on the stage. He has also written other plays, which have been successfully staged. Earlier, he had written a number of good short stories.

BUDHAL (1865-1939). Muslim Sufi poet of Upper Sind, who inspired a Hindu adherent to write his biography. The biography of Budhal was written by Ānandrām Rajani, who has collected in it the poetry of Budhal.

BULBUL, SHAMS-UD-DĪN (1857-1919). Poet, who was a Zamīndar of Mehar Sind. He later on spent some years in Karachi, where he edited a weekly magazine: *Muānwin*. He also edited *Āftāb*, a weekly appearing from Sukkur. He was a journalist and a poet, with a colourful personality. He has written poetry in Sindhi, Urdu and Persian. He was the first to awaken the Muslims of Sind from their stupor and ask them to struggle for their political rights. He also won a certain notoriety by eloping with a Parsi woman of Karachi, and intertwining her name with his verse compositions. He wanted the Muslims to learn English and broaden their horizon of knowledge but he was against the slavish imitation of Englishmen. On the lines of the famous Urdu poet, Akbar Allahabadī (q.v.), his Sindhi verse is "refreshing with its digs at jackets, pantaloons, cheroots, shaving of the beard, etc." He authored two works: *Dīwān Bulbul* (1891) and *Karīmā Natural*, which is an appendix to his *Dīwān*. His *Dīwān* includes *mukhammuses* (a poem of stanzas having five hemistichs in each) and humorous and satirical poems, some of which have the first hemistich in Sindhi and the next in Persian. On the lines of Akbar Allāhābadi, his well-known verse is: "O ignorant one! go to London and make love to a lady, and through infatuation for her, proclaim in a church that you are a Christian." The *Dīwān* has no poetical inspiration behind it, but it is the verse of a journalist, reformer, and satirist. Even in *Karīmā Natural*, which is in a *masnavī* form, he has one line on the use of whisky, and the petting of lapdogs, and another from the Persian of Sadī, the author of *Karīmā*. Here are the first few distichs of the *masnavī*, containing 71 doublets in all:

> Bring me half a pound of the best whisky.
> 'O Generous One, have mercy on our condition.'
> I am trying my best to travel to foreign lands,
> 'Except Thee, there is none to listen to our plaints.'
> Lest these Mullas confuse and confound us,
> 'Protect us from the wrong path.'
> (tr. H.I. Sadarangani)

He is the only poet in Sindhi, who has written on the lines of Akbar Allāhābādī.

BŪLCHAND DAYĀRAM (d. 1923). Scholar and writer, who in an article in the D.J. Sind College Miscellany, in 1908, paid a high tribute to Captain Stack and Dr. Trumpp (qq.v.) for their contribution to the development of Sindhi language and literature. Dayārām also paid a similar tribute to the Educational Department in Sind, in 1908, i.e. at the end of a half-century of Sindhi prose. Among the Educational officers, the names of Ellis, Moore and Fulton deserve special mention. The work of Major Goldsmid, he writes further, stands apart and he occupied a special place both as a Sindhi scholar and as a patron of Sindhi scholarship. He points out that the work of these and other writers in the Educational Department lay in translations. Būlchand Dayārām's description of Taj Mahal and story of Nūr Jahan (1914) show his erudition and culture. He also authored *History of Sindh*.

BŪLCHAND KODUMAL. Writer, whose

History of England (1892) in Sindhi was in a facile style.

BŪLCHAND RĀJPĀL. Writer, who came from Upper Sind. The main contribution to his credit is monthly magazine 'Sindhu' (started in 1932) and he has been very successful editor. He is regarded as a very good critic. He has compiled a book, named *Bedil jo Sindhi Kalām* (1950); in its Introduction he has given the critical study of the verses of renowned poet: 'Bedil'. The magazine 'Sindhu' provided a forum for writers.

BURTON, SIR RICHARD. Foreign scholar, who is known for his *Scinde, or the Unhappy Valley* (1851) and *History of Sindh* (1851).

BUSTĀN (Sindhi version). See *Tāj Muhammad Āghā.*

BŪTĀṆI, MOTILĀL LACHHIRĀM. See *Motilāl Lachhirām Butāṇi.*

BŪTĀṆI, N. B. (1883-1971). Writer, who has authored a biography of Rāmakrishṇa Paramhans under the title *Śrī Rāmakrishṇa ji Hayātia jo Zikiru* (A Glimpse of Rāma-krishṇa Paramhans's Life; 1936).

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CHABIK, MAN LAI REHAN (Scourges of the Mind). Work, which is a marvellous piece of introspection, in which Dayāram Gidūmal (q.v.) has tried to guide human soul to be beware of the worldly attractions.

CHACHNĀMAH (alias Fatehnāmah Sindh). A chronicle originally written in Arabic during the 8th century and later translated into Persian by Ali Kufi in 1216. The work mainly narrates the conquest of Sind by Muhammad bin Qāsim in 712 and is now available only in its Persian version. It is mentioned there that when Muhammad bin Qāsim after the conquest of Brahmanabād marched towards the habitation of Samma tribe, the people of that tribe welcomed him with songs and dances along with the music of drums and flutes. Thus the earliest reference to folk songs in Sindhi is available in *Chachnāmah.* This has been translated into Sindhi by U. M. Dāudpoṭo (q.v.) in 1939.

CHAINLĀL AHŪJĀ. Writer, who has translated Jhaver Chand Meghāṇı's Gujarati novel *Samrangam* into Sindhi with the title *Jang jo Maidān* (The Battlefield; 1982). The story goes back to the 16th century when Akbar the Great was annexing province after province to the Mughal Empire. The local rivalries over trivial matters, cowardice and deceit to gain favours at the Mughal court resulted in Akbar's access to and easy success in Gujarat in spite of the fact that a few patriotic persons fought with courage and lost.

CHAINRĀI BŪLCHAND. Scholar, who wrote finely on Hindu Philosophy in 'The Path of a Seeker' in 1925. He also translated the *Bhagavadgıtā* into Sindhi.

CHAINRAI SĀMĪ. See *Sāmı.*

CHAMAN SHARMA. Writer, who is known for the collection of his one-act plays entitled *Khaṭa Miṭha Angūra* (Sour, Sweet Grapes; 1985).

CHANDRAKĀNTĀ (Sindhi version). See *Mukhi Sirumal.*

CHANDRASEN NAVĀṆĪ. Writer, who has brought out *Post jo Ḍābo* (The Letter Box; 1982), which contains 8 interesting and instructing one-act plays. The dialogues are crisp and language idiomatic.

CHANDULĀL JAISINGHĀṆĪ (1920-). Writer, whose first novel *Zindah Dil* (Lively One; 1942) was a love story in an urban atmosphere. His another novel was *Prem-ji-Shādı* (Love Marriage) but the readers thought that the young author had been too bold in his recording of love and marriage experiences. He also wrote some social novels, the most popular of which are: *Pahārı Choṭiyān* (Mountain Peaks) and *Bādal Bhūmi* (Cloud's Land; 1960). These novels are longer than any others published in Sindhi and contain several descriptions of episodes and events from the previous decades to sustain the interest.

of the common reader. He also became the most popular detective story writer in Sindhi. For his detective novels, Jaisinghānī, an advocate by profession, has created a character called Bagu Barrister on the lines of Perry Mason, and these stories reveal a perceptive picture of the crime world and the working of the police and the courts. His *Jālī Passport* (Forged Passport) is an example.

In the realm of short stories, he is known for constructing his stories from actual experience. He often writes in the first person and sometimes uses his own name. His story *Kalākār* (Artist; 1973) shows his uninhibted approach. Proving that he wants to be true to his art, the nude paintings he had hung in his studio are all those of his own wife. His contention, like that of the English Romantic poet, Keats, is that 'a thing of beauty is a joy for ever'.

For children, he started the new monthly *Phūl Mālha* (Garland of Flowers) from Larkāṇa, Sind.

In 1988 he has published a novel *Umāsa* (*Amāvasya*, the fifteenth day of the dark fortnight), which depicts the life of the displaced Sindhis residing in India, with special reference to Ulhāsnagar, one of the biggest Sindhi colonies near Bombay. The word 'Umāsa' symbolized corruption in socio-political spheres in India after Independence. The author expects that this dark phase in life will be followed soon by 'Pūrṇimā' (the full-moon night). The novel also refers to the aspiration of Sindhis to have a piece of land in India, which may be called 'New Sindh'.

CHANDUMAL ĀHUJA 'PARDESI'. Writer, who is known for his *Vīr Sāvarkar* (a biography; 1979).

CHANDUMAL KHATRĪ. Writer, whose play *Manohar Mohinī* was staged by the Karachi Saraswat Brahman's Dramatic Society (1917). His plays, however, have no literary merit.

CHATRU NĀGPĀL. Writer, who is a sculptor by profession. A good writer of *Nara jo Naru* fame, his second collection of 17 short stories, two pen portraits and one letter, have been given the title *Rome Meiṅ Hika Rāt* (One Night in Rome; 1982). He has a style of his own and not the traditional way of story telling. He directly communicates with the reader which leaves its impact on him. *Balidān* (Sacrifice) is perhaps the best among the stories of his second collection.

CHATTERJI, SUNĪTI KUMĀR. See *Sunīti Kumār Chatterji.*

CHETAN L. MARIWĀLĀ (1916-). Writer, who is known for his two essay collections: *Tārīkhī Mazmūn* (Historical Essays; 1946) and *Ithāsik Chitra* (Historical Reflections; 1950). On his travel, he wrote *Dhiu-jo-piu-de Khata* (Letters from Daughter to Father; 1976).

He is the first Sindhi writer, who has brought out his reminiscences in two volumes: *Sambhar je Darsinīa Tān* (From the Mirror of Recollection; 1960) and *Hikre Dinbanjī Gālh* (Once; 1975). His *Uhe Dinha, Uhe Shinha* (meaning those remarkable days and personalities; 1981) contains 11 skits and two trials of (1) Bal Gangadhar Tilak and (2) Mahatma Gandhi. Excerpts from the speeches of Jawahar Lal Nehru and the declaration of the Azad Hind Fauj are also given. The language is idiomatic Sindhi.

CHHATO SĀNGĪ (1822-92). A celebrated poet, who was born in village Petahro, Taluka Lārkānā, Pakistan. He has composed indigenous form of Sindhi poetry *Bait* (in Sindhi and Siraiki), *Kāfi* (in Sindhi and Siraiki) *Satasuri*, *Tih-akhri* and *Munazro*.

He is famous for his picturesque poetry and uses very simple language, with native similes and metaphors; that is why he is counted in the list of the poets who are rich in imagery. His poems are not collected and published in a single volume as yet.

CHIṆIGŪN (Sparks). See *Tirth Basant.*

CHOTH JO CHAND (The Fourth Day Moon; 1906). Novel by Lālchand Amardinomal Jagtiāṇi (q.v.; 1885-1954), which is based on the popular superstition that he who looks at the fourth day moon in the month of Bhādaun will be the victim of many misunderstandings. The novel was left incomplete for forty years before it was completed in 1947. The second part of the novel did not cohere well with the earlier portion. The real worth of the novel, about the relationship between two friends and boy-lovers, lies in its exquisite language and serene descriptions of nature.

CHUHARMAL KUNDANMAL. Writer, who at the end of 19th century prepared text books and a History of India.

COUSENS, HENRY. British author, who wrote *Antiquities of Sind* (1929).

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D'ĀT AIN HAYĀT (The Gift and the Life; 1987). See *Shyām, Nārāyaṇ Nāgvāṇı.*

DĀDĀ SHYĀM. See *Shewak Bhojrāj.*

DALPAT (1769-1841). Poet, who was both a Sufi and a Vedantist. He came of a respectable family of Sehwaṇ at the time when there was a conflict for power between Kalhorā rulers and their successors, the Talpurs. At the time when he came to Hyderabad to serve in the Talpur Government, he came to know Bhai Āsardās, a mystic and a poet, with whose association, his life was changed from worldly pursuits. He himself became Vedantist and Sūfi. The temple where he used to meditate, is known as Dalpat's temple at Hyderabad, Sind.

Dalpat has been very prominent Sufi poet of 'Sami's School' and composed his poems in Hindi, Sindhi, Sirāiki (a dialect of Sindhi) and Persian. His poems have religious significance. In his Sindhi poetry Dalpat has given teachings of Vedānt. Like other Sufi poets he preaches to know the 'creation' and the 'creator'.

He occupies the same position in Sindhi literature as Kabir and Mırā (qq.v.) in Hindi literature. He has composed *Baits, Shabds, Kāfis,* etc.

Dalpat belonged to the *Gyān-Mārgi* school of poets, who preached love for their fellow beings. He was known for his charities, and renouncement of all worldly desires. His poetry is an admixture of poems on Sasui, Kalāl (wine seller), Spring, the Rainy, Tales from Rūmı, etc. Some of his moral stories, for instance the story of the Blind men who went to see an elephant, have great significance. He was the foremost protagonist of communal harmony, as may be seen in this verse;

> Is God in *pıpul* tree different from the one in *babūl* tree?
> If *Kāba* is the House of Allāh (God),
> then what wrong is committed by the
> Idol Temple to be left high and dry by Him?
> The same light burns in both mosque as well as infidel's monastery.
> O Dalpat! Whence has this discord developed in the people?
> (tr. D.K. Mansharamani)

In another less-known *bait,* he repeats himself:

> What has brought about this cleavage between the
> Turks and the Banias (Hindus)?
> If God is in the *pıpul* tree only, who
> pervades then the *babūl* tree?
> The traces of His feet are to be seen in each strand and leaf of a tree.
> The blind and the deaf known not how the land lies.
> Rare is that person, says Dalpat, who walks around and sees the Friend's mark everywhere.

Dalpat has been edited by two researchers: M. J. Ṭhakur and Gidūmal Harjāṇı.

DALURAI. A Vām Margı Hindu ruler, who is generally believed to have lived in the early part of either the second half of the tenth century or the eleventh century. His capital city is held by some to be Alore, by others Brahmanābad, in Sind. The legend of the destruction of Dalurai-ji-Nagrı (the city of Dalurai) is one of the most famous Sindhi legends and is linked up with the shifting of the bed of the Sindhu. There are, however, different versions of the destruction of the city. There is a unanimity on this that Dalurai was a Hindu ruler and an awful earthquake and cyclone changed one night the flow of the river from the capital to its present bed, the Sukkur-Bukkur gorge, and destroyed Dalurai's Nagri and all the inhabitants including Dalurai.

The usual version is that Raja Dalurai was a powerful and brave Hindu king, but was a devil incarnate of insatiable lust. He deflowered the virgins of the land and ordered that any virgin that was married must first contact the touch of his infamy. A girl of Brahmin family, a pious and pure virgin, found herself in danger. Her virtue and honour were more dear to her than all else. She prayed to the champion of the pure and the chaste for relief from the power of the demonical ruler. It is said that on the night of the marriage of this girl, a terrific cyclone and a tremendous earthquake destroyed the country of Dalurai, and the huge city was a complete ruin. The veracity of the legend can never be ascertained but it is a fact that the ruins of Brahmanābad and Alore can to this time be witnessed. They stretch for many miles. A solitary tower, mostly dilapidated, stands witness to the terrible catastrophe that occurred centuries back. This version is based on Jethmal Parsram's *Sind and its Sufis*. In some versions, the virgin or new bride, who was sought to be deflowered is represented to be a daughter of a sister of king or even the king's own daughter. Nirmaldās Fatehchand (q.v.) author of the story *Dalurai-ji-Nagrı* has separated the events leading to the shifting of the river Sindhu from those leading to the destruction of the city. The change of the flow of Sindhu is attributed to the curse of a Syed Saif-ul-Mulk (Shāh Husain) whose daughter was requisitioned for the king's palace: as the Syed's boats raised anchor and cut ropes to go down the river and escape Dalurai's grasp, the river flowed into another bed leaving Alore high and dry so that no pursuit of the runaway boats was possible. The destruction of the city came thereafter. The legends may not be true, but the destruction of Alore and Brahmanābad and the change in the bed of the river Sindhu are catastrophes which linger in the memory of the Sindhis and accepted as historical facts. The fate of Dalurai is always quoted as a warning to the lascivious and evildoers. The Muslims, of course, see in the story a miracle performed by a holy Syed, descendant of the Prophet, and the downfall of an unbeliever.

DALURAI-JI-NAGRĪ (The City of Dalurai). Novel by Nirmaldās Fatehchand (q.v.), which was published posthumously in 1944. Covering hardly 84 pages and followed by three pages of Quatrains and fifteen pages of Glossary, it is based on research. The story deals with the degeneration of Hindu Kshatriyas in Sind and their ruler Dalurai (and his brother Sassorrai) and Dalurai's diabolical edict that every bride pass her nuptial night with him in his palace, before joining her husband. This eventually brought on God's wrath and led to the destruction of the city of Dalurai, and the turning of the river Sindhu from its bed to another terrain. Most of the happenings are based on legends, while some are invented by the author. But so far descriptions are concerned, they are vivid and telling. *Dalurai-ji-Nagrī* is a unique book and no other work in the Sindhi language offers a true picture of the decline and fall of the Hindu rulers in Sindh before the advent of Muslims in Sind.

DĀNĀI-JO-SAHAQ. See *Abdur Razāk, Qāzī.*

DARD, MĀYĀRĀM. See *Māyārām 'Dard'.*

DARVISH RĀJO. Poet, who flourished at the end of the Samma era or around 1500. There are references to his poetry in chronicles but his verses are no longer extant.

DARYĀKHĀN. See *Kanḍri Faqīr Poets.*

DARYĀṆĪ, KHĀNCHAND SHĀMDĀS. See *Khānchand S. Daryānī.*

DAS TALIB. Modern writer, who after Partition of India settled in Bombay. His collection of one-act plays: *Adhīn* (Subservient, 1951) encouraged dramatic activity in Bombay.

DAŪDPOṬO, UMAR MUHAMMAD (1896-1958). Scholar, who was born at Talụ village in Sind. A brilliant student as he was, he got his doctorate from Cambridge University. Most of his life was spent in the service of the Education Department of Sind. He was a scholar of Sindhi, Arabic, Persian and English. He authored *Survey of Sindhi Literature.* He was the most distinguished of Arabic scholars in Sind. He accepted the contention of Trumpp and Grierson (qq.v.) that Sindhi is an old language and has been directly descended from the Vrāchaḍa dialect of Prakrit. Daūdpoṭo is chary of adding 'Sanskrit' to 'Prakrit' but the term 'Sanskrit' is understood, Prakrit being only the vernacular and Sanskrit the language of refinement and perfection.

Daūdpoṭo also edited *Bayān-ul-Ārifin, Abyat-e-Sindhi* (Poems of Khwaja Ahmad Zamān; 1874, and commentary) and *Kalām-e-Girhorī* (Poems of Abdur Rahīm; 1739-78). He also eidted *Qāzī Qāzan* in 1952.

Shāh Karīm Bulrī-a-Vāre jo Kalām (Poems of Shāh Karīm of Bulri; 1937) is a Sindhi adaptation by Daūdpoṭo of the Persian work *Bayān-al-Ārifin.* It established Shāh Abdul Karīm (1536-1624) as the first major poet in Sindhi. This position Karīm enjoyed till 1962, when N.A. Baloch's *Sindhi Bolia-ji-Mukhtasir Tārīkh* (1962) conferred the status on Qāzī Qazān (1463-1551), though only seven of his *baits* were known at the time. Daūdpoṭo also wrote *Abyāt-e-Sindhi* (Sindhi Couplets, 1939) in which he assessed and evaluated Khwaja Muhammad Zaman's (1713-74) poetry. His other principal work is *Minhāj-ul-Āshiqīn.*

Though a controversial figure, he is one of the genuine lovers of Sindhi language and literature. He was editor and critic of several of Sind's famous poets, including Shāh. Daūdpoṭo's Autobiography (*Ātmakahānī*) published posthumously in 1959, is a fascinating document, and even where it falls short in absolute veracity or trustworthiness is greatly interesting and instructive, being the record of a life of a man who rose by his own efforts to Sind's first Director of Education and the foremost literary figure among the Muslims of Sind. He is one of the writers whose contribution to the development of Sindhị prose has been great.

DAYAL K. DHAMEJA 'ĀSHĀ' (1936-). Poet, who was born in Khairpur Mirs (Sind). After the partition of India in 1947, his family settled down in Maharashtra where he was educated. He is Head of the Sindhi Department, Chāndibāī Mansukhāṇī College, Ulhas Nagar (Maharashtra). Author of some 10 books consisting of poems, plays, criticism, etc. in Sindhi and Hindi, his important works are: *Pushp Pankhiryūn* (poems; 1966), and *Lāl Bahādur Shāstrī.* He also translated into Sindhi Kālidāsa's *Vikramorvaśīyam.* His *Sindhi Sant Kāvya Vivechan* (1977) brings to light the works of a good number of saint-poets who were previously unknown in Sindhi literature. He has also authored a biography of Sadhu T. L. Vaswani (q.v.), a saint, a poet, a philosopher and a humanitarian of Sind. He has thrown light on his philosophy, analysed his poetry from his *Nūrī Granth* to bring out its beauties. It is noteworthy that Sadhu Vaswāṇī has been raised to the status of an *avtār* and his *ārati* is sung.

Dayal 'Āshā' has brought out in a single volume 113 biographical sketches of the saints of India, including some Sindhi saints, under the title *Bhārat ja Bhagat* (Saints of India; 1981). He has also brought out *Sindhi Shaira jī Tārīkh* (History of Sindhi Poetry; 1984). In 1986 appeared his *Takhyual,* a collection of poems. He has since published *Swami Shanti Prakash Mahārāj jo Jīvan Darshan* (1988), a biography.

He has also composed poems for children on different subjects with due deference to their psychological needs. He has won several awards. Notable books in this field are: *Makhundar Mukhriyūn* (Fragrant Buds; 1974), a collection of poems with pictures, *Dādā Darshan* (1972; on the life of Sadhu T. L. Vaswāṇī) and *Vatana Sadqe* (At the Altar of Motherland; 1979).

DAYĀRĀM GIDŪMAL SHĀHĀṆĪ (1857-1927). Great prose-writer, who was born in a prosperous Zamindar family. Immediately after his education, he joined the judicial service, where he rose to be a Judge. He was also a well-known social worker. He gave his helping hand to Sadhu Hīrānand in setting up Academy High School (now known as Government High School, Hyderabad). D. J. Sindh College of Karachi was also established with his efforts. Dayārām was a Yogi and Sannyasī too, that is why he is known as 'Rishi'. He was one of the makers of Sindhi prose, and is aptly remarked as one of the four pillars of Sindhi literature, other three being Kauromala, Parmanand Mewarām and Mīrzā Qalīch Beg (qq.v.).

Dayārām in collaboration with his colleagues—Sadhu Nawala Rai, Sadhu Hīrānand and Būlchand Kodumala set up 'Sudhār Sabhā' at Hyderabad and started a monthly Sindhi Magazine *Saraswatī,* in which social, moral, educational and religious articles were being published. Dayārām with his colleagues also gave a new shape to Sindhi prose.

Calling himself 'Nimāṇo' (Humble), Zero, Sigma, etc., he was mostly concerned with metaphysical studies of both eastern and western classics, and came out with five massive volumes of *Manā ja Chābūka* (Scourges of the Mind). Dealing with a variety of subjects, it is written in free verse. This work represents a synthesis of Sufism, the Vedānta and the teachings of Guru Nānak and is 'one of the first poetic works in free verse in Sindhi'. According to L. H. Ajwani: ". . . the book is likely to be considered in the long run as one of the epoch-making works in the Sindhi language. It puts a seal of finality upon the author's previous translations, in prose, of such works as Patanjali's *Yoga* and the *Bhagavadgītā.* "—*History of Sindhi Literature,* pp. 161-62. It is, however, a pity that the poet had no impact on either his contemporaries or on those who succeeded him. Dayārām Gidūmal's fine poem on *Sindhri,* extolling the synthetic and composite quality in

Sindhi culture and history, is deservedly famous.

His best prose-writings are: Preface to *Samı-a-ja-Shloka*, Preface to the Sindhi translation of the *Rubaiyat Omar Khayyam*, *Chabik*, *Man Lai Rehan* (q.v.), *Gıta-jo-Sar* (1893), *Japjı Sahib* (1891), *Sukhmaṇi Sahib*, and *Śrı Yoga Darśana* (1903). The last three are lucid expositions of highly philosophical compositions. His essay *Sami-a-je Śalokan jo Tatparju* (Quintessence of Ṣlokas of Ṣami 1885); interprets the Vedantic poet in the light of Indian philosophic thought and establishes links between poetry and religion. Under the pen-name of 'Sigma', he wrote *Something about Sind* (1882). He is considered the first literary critic in Sindhi.

In the field of children's literature, he published a collection of stories *Guli ain Sita* (Mother and Daughter).

DAYARAM VASANMAL. See *Lılaram Premchand.*

DES-JO-DUSHMAN. See *Ahmad Chagla.*

DESH TAN SADQE. See *Khanchand S. Daryaṇı.*

DES-SEṆA KAJAN (Must One Marry in One's Own Clan?). Novel (1958) by Govind Malhı (q.v.), which is considered as an outstanding work in the Sindhi language.

A young Sindhi cloth merchant comes to sell his cloth in the small bazaar of a fishing village, Koliwada, in suburban Bombay. How the intimacy, almost accidental, develops between the young man and Shalu, a dark beauty from the village, is dramatically narrated. "The novel's outstanding qualities are its beautiful descriptions of the dreamlike atmosphere of the fishing village and the creation of the child-like, apparently fickle but very strong-willed Shalu."

The writer has touched upon social and economic problems. The author himself was satisfied with the theme, characterization, style and language of this novel.

DEŪMAL. Writer, whose drama *Rama Banvas* (based on an episode of the *Ramayaṇa*) was staged in 1897. It deals with the exile of Rama. Deūmal was subsequently initiated in the Sannyasa aśrama.

DEV CHANDRA (1581-1655). Hindu saint-poet of Sind, who was a predecessor of Shah Abdul Latif (q.v.). He was born at Amarkot in Sind (Akbar's birthplace) and when the Turkhans were the rulers of Sind, Amarkoṭ was outside their jurisdiction. Dev Chandra was initiated into *sannyas* at an early age and he made pilgrimages to many famous religious places. He became known as Swami Nijanand and died at Jamnagar in Saurashtra. He had a disciple, Swami Pran Nath (1618-94), a very learned and well-travelled man, who was for several years Minister in a State. Swami Pran Nath was in Sind in the years 1667-68 and biographical details about him have been provided by Swami Laldas, one of his disciples. Pran Nath has left behind him 18,758 verses, of which 600 *ślokas* are said to be in Sindhi. When these verses are published, an idea may be had of the Hindu predecessors of Shah. The verses of Pran Nath might include his preceptor's direct compositions as well and references to other Hindu saint-poets.

ḌEVANDAS KISHNAṆI AZAD (1913-). Poet, who made an adaptation of Arnold's *Light of Asia* under the title *Pūrab Sandeśa* (Message of the Orient; 1937). Dealing with the life and message of the Buddha, it is a popular and enjoyable narrative poem written in six-line stanzas. Azad combined the freshness and boldness of Bewas (q.v.) to his own boyish exuberance and joy of life, and produced a poem of exceeding vigour and sensuous appeal.

DEVDATT KUNDĀRĀM SHARMĀ. See *Sharmā, Devdatt Kundārām.*

DHARAMDĀS, SWAMI. Hindu Bhagat of Lārkāṇa, who had a large following because of his saintliness. He flourished at the end of the 19th century.

DHARAM DĀS KHASTRIS. Modern writer, who has written didactic articles for children.

DHOLAN RĀHĪ. Poet, who is known for his poetical collection *Dāt Jūn Diyatiyūn* (1987).

DICTIONARY ENGLISH-SINDHI. See *Paranjapye, Lanman V.*

DICTIONARY ENGLISH-SINDHI. See *Parmānand Mewārām.*

DICTIONARY ENGLISH-SINDHI. See *Stack, Captain George.*

DICTIONARY SINDHI-ENGLISH. See *Parmānand Mewārām.*

DICTIONARY SINDHI-ENGLISH (1879). See *Shirt, Rev. Father.*

DICTIONARY SINDHI-ENGLISH. See *Stack, Captain George.*

DILGIR, HARĪ DARYĀṆĪ (1916-). Poet, who was born at Lārkāṇa (Sind) and migrated to India in 1958. He was working in the Department of Public Works of Pakistan as an Engineer. In India he served as Principal of the Engineering College Adipur (Cutch).

In poetry he is inspired by Nawāz Alı Niyāz and Kishinchand Bewas. He considers them as his tutors. He is emotional in expression, original and deep in thinking. He uses indigenous similes. Selection of appropriate words and their metrical use in the stanzas of his poems, have made him very popular in Sind and India. He is a good self-critic and places only those poems before the public which are definite to be commended. Dilgir's narrative *Harishchandra jıvan Kavıta* (1941, award-winner) which he wrote following the narrative of *Guru Nānak* by Bewas, contains "Two Words" of encouragement from Bewas. His second poem *Kod* (Shells, 1942) carried a Foreword from L. H. Ajwani. His famous poem *Mehran-ji-Mauj* has gained wide popularity, for elegant diction, simple, sweet and appropriate words and their metrical use. His *Kod* is also an award-winner, while *Māk Phurā* is a collection of his poems along those of Narāyaṇ Shyām.

He has now pursued paths untrodden by his master, Bewas but in *Harishchandra* and *Kod* he is so very much like Bewas that some of his poems or at least passages in them might be mistaken for those of Bewas.

On the one hand he has composed sweet and charming poems for children, on the other he has written poems imbued with deep and philosophical thinking. In the development of Sindhi poetry his contribution is significant. He has introduced *tarāil* (triolet) in Sindhi poetry.

Pala Pala jo Parlau (1977) contains his selected poems written during the twelve years. The poems represent different forms and metres and many of these are full of poetic beauty and lyricism.

He also translated the *Bhagavadgıta* in verse under the title *Amar Gıt.* The poet is convinced that the *Gıta* is the remedy of all the ills of the modern world which is plagued with materialism.

Under the series 'Makers of Indian

Literature', sponsored by the Sahitya Akademi, he has written a monograph on Kishinchand 'Bewas', which was published in 1982. He has given not only his life and personality but also various aspects of his poetry.

In 1984 has appeared *Rolu Āwāz* (Wandering Voices), which is a poetical collection. The *ghazals* in the present collection are certainly an improvement over those he has published in the past.

Dilgir's autobiography *Cholo Munhinjo Chika Meiṅ* (My Garments in the Mire; 1987) makes an interesting reading. Dilgir had friendly relations with the Bhutto family and left Pakistan 11 years after partition.

In the field of juvenile literature, *Gīt Gulābī* (Rosy Songs; 1987) has been composed for children.

In 1988, the poet has published a collection of poetic prose pieces under the title *Jhanglī Gula* (Wild Flowers), which are pregnant with poetic emotions. Some of the pieces are very touching, especially the last one in which the poet in a mood of introspection, thinks how his friends and other people would feel about him after his sudden death.

DĪN MUHAMMAD WAFĀĪ (1893-1950). Writer, who was born at village Nabi-abād, Taluka Garhi Yasin, Sind. He has been a great scholar, a journalist, politician and a social worker. After Second World War, he participated in 'Khilafat Movement' and, with others, fought for freedom. He has been a very successful editor of 'Al-Haque', 'Al-Wahida', 'Tauhid-Al-Hizb' and other newspapers and magazines. His articles on education, politics and social problems of Muslims were published in these periodicals and magazines. Because of his religious services he is known as 'Maulana' Din Mohammad Wafai. He has written 22 books, important ones are: *Tārīkh Muhammad Mustafa* (life of Muhammad; 1930), *Siddiq Akbar, Lutf-e-Latīf* (q.v.), *Haider-e-Karar, Rahat-e-Rūh, Maqusad-e-Zindagī, Tazkara-e-Mashahir Sind* and *Shāh-je-Risālo-jo-Mutālo.*

DINGO ṬHAḌAṆĪ. See *Lālchand Amardinomal Jagtiāṇī.*

DIPCHAND TILOKCHAND (1909-). Writer, who authored a book *Kastur Bā* (1944), giving glimpses of the life of Kasturbā Gandhi, wife of Mahatma Gandhi.

He and Pribhdās Brahmachārī re-started the monthly magazine *Phulvārī*, which was published in Pakistan and had become defunct, from Ajmer in both Devanāgarī and Arabic scripts intended to serve children's interest. He has also written short stories and anecdotes for children.

For his book *Jawāhar Darśan* (Biography of Jawahar Lal Nehru with pictures), he was awarded a prize.

DIPCHANDRA BELĀṆĪ. Writer, who is known for his religious prose works: *Gītā Prakāsh* and *Ātma Darshana* (both 1987).

DIWĀN ASHKARA. See *Sachal Sarmast.*

DIWĀN-E-ASŪ. See *Asūrām Āsū.*

DIWĀN BULBUL. See *Bulbul, Shams-ud-Dīn.*

DIWĀN-E-GUL. A collection of Sindhi *Ghazals* composed by Gul Mohammad Akhunda (q.v.). This *Diwān* occupies an important place in Sindhi poetry, because of the first *Diwān* ever published in this language.

DIWĀN FĀZIL. A collection of Sindhi *Ghazals* in alphabetical order, published in 1937. In his *Diwān*, Fāzil Shah (q.v.) has used Persian figures of speech and Persian phrases. He writes didactic as also love poetry.

DĪWĀN QĀSIM. See *Qāsim, Akhund Muhammad.*

DĪWĀN SĀNGĪ. See *Sāngī, Mīr Abdul Husain Khān.*

DĪWĀN SŪRAT BAHĀR. See *Sūrat Singh.*

DĪWĀN ṬHĀKURDĀS NĀGWANI. See *Ṭhākurdās Nāgwani, Dīwān.*

DĪWĀN WĀSIF. See *Muhammad Bakhsh Wāsif.*

DODEJA, GIRDHĀRĪLĀL L. Writer, who has presented an interesting account of Sind—Past and Present—in his latest book *Sindhuri Thī Sada. . .* (Sind is Calling; 1982) which he visited in 1979. The book is profusely illustrated with maps, drawings and photographs. The reader is lost in the reveries of the past and the children born after the partition can know from this book much about Sind and its glory.

He has also authored a novel *Patni Panhiji, Putu Parāo* (A Wife is One's Own, but the Son becomes a Stranger; 1983), which is written in an autobiographical style. Dodeja is known for his humour and satire. He presents in this novel a picture of a joint Hindu family which in due course becomes divided on account of the pressures of modern city life.

He has also written *Dhanu Dhīaruni Jo* (A Herd of Daughters; 1983), which is a collection of plays. The plays deal with some social evils, such as, dowry system, pomp and show, etc. The element of humour and satire predominates these plays.

The year 1984 has witnessed the production of his short story collection *Khaṭiyūn Miṭhyūn Kahāniyūn* (Sour and Sweet Stories).

In 1987 has appeared his plays *Gudgudaindara Naṭaka*, a collection of plays marked with humour.

DODO CHANESAR. The earliest story-poem in Sindhi legend, composed by an unknown poet. It is that of the foolish Sūmra chief Chanesar who when called upon to fill the vacant throne of Sind, went to ask his mother before saying, yes, and on return found the throne delivered to his younger brother Dodo, who was far more intrepid and reliable a nobleman. Chanesar had the folly to seek the aid of Sultān Allāuddīn of Delhi and promise him his sister's hand. Sind was ravaged by Allāuddīn. Chanesar is the stock example in Sindhi literature of incompetence and wickedness. These verses belong to the times of Sūmras and, if genuine, they must be regarded as anterior to *Mumui Verses* (q.v.) which belong to the Samma rule, or the latter part of the 14th century.

The legend goes that Bhūngar Sūmra, who was a ruler of Sind in the first decades of the 13th century, had two wives. One wife was not from Sūmra stock and from her the king had a son named Chanesar. The other wife was a Sūmra princess, who bore him a daughter Bhagi and a son Dodo. To unite Chanesar and Dodo their father proposed that Chanesar's son Nangar should be betrothed to Dodo's daughter, Koel. When the king died, there was the question of his successor. Chanesar, though older than Dodo, was markedly inferior to him in kingly qualities. However, when Bhagi was called to arbitrate, she gave her verdict in favour of Chanesar as the older brother, although Dodo was her own full brother. When the noblemen and courtiers offered the throne to Chanesar, he asked them to wait as he would consult his mother first. As soon as Chanesar left the court, there was a universal condemnation of his conduct. Instead it was decided to offer the crown to Dodo and he was crowned. When Chanesar met his mother and wife, both of them rebuked him of his unmanly action. They remarked that he should ply the spinning wheel and that he was fit only for household jobs. Chanesar then sent a message to Dodo to abdicate in his favour and in case he did not comply with it, he threatened him with dire consequences. Dodo was adamant and his nobles were firm in not allowing Chanesar any chance to be their ruler. Chanesar then approached Sultān Allāuddın of Delhi to intervene on his behalf, offering him his sister, Bhagi, and other girls. Allāuddın marched to Sind with his troops to depose Dodo. The Sind army was not equal to Imperial forces. Dodo sent his would-be son-in-law Nangar (Chanesar's son) to supplicate the Sultan in his favour. At first Allāuddın was inclined towards Dodo, but Chanesar reminded him that Bhagi had not yet been married to him. At this the Sultan told Dodo's envoy that let the two brothers be reconciled and that Bhagi should be passed on to him. Nangar expostulated with the Sultan and told him that the Sūmras never gave their daughters in marriage to the non-Sūmras. The Sultan's army attacked Sind and the first casualty was Nangar. Nangar's dead body was brought to the palace, and his fiancee, Koel, took a vow to remain unmarried all her life.

In the battle that ensued, Dodo's dear friend Hasso, who had brought Soda Rajputs from Amarkot to help him, performed excellent heroic deeds but he was killed by Nādir, Allāuddın's general. Dodo then appeared on the battlefield himself and sent his womenfolk to Abro, Samma ruler of Cutch, for safety. Abro promised to guard the Sūmra women with his life. Dodo fought bravely but he was killed. Allāuddın entered the place to pick Sūmra women for his harem and found the women's apartments empty. When he came to know that the women had taken refuge with Abro he offered to make Abro ruler of Mathelo and Multan if he transferred the Sūmra women to him. Abro's reply was clear as he said that he would prefer death than the disgrace of delivering Sūmris to Allāuddın. Abro's son, Mamat, his cousin Sabar, and Abro himself fell before the might of the Sultān's army. When Allāuddın sought to satisfy his lust in the arms of the beautiful Sūmra queens he found only ashes left for him. They had performed the Rajput act of *Jauhar* and burnt themselves on the funeral pyre.

It appears certain that Dodo, Chanesar, Hasso, Abro, etc. were all Hindu Rajputs and they were not converted to Islam at the time of Allāuddın. In Sindhi, whenever a man is regarded as tied to the apron-strings of his mother he is compared to Chanesar.

DUKHĀYAL, HŪNDRĀJ (1910-). Poet, who was born in Lārkāṇā (Sind). He is not only a great poet, but also a singer and musician. He was a disciple of the famous Sindhi poet Bewas (q.v.), whose poetry he has edited in 1953. Dukhāyal began as a poet as early as 1924 when he was only a lad of fourteen years. His national songs have contributed immensely to the wave of patriotism and Gandhism that swept Sind in the wake of struggle for freedom. After Partition of India, he migrated from Pakistan and now lives in Ādipur (Cutch) and is the chief propagator of Vinoba Bhave's ideals. His pre-Partition poems were collected in a volume entitled *Sangıt Phūl* (1946). He was the most prolific writer of national songs as well as their sweetest singer. The poems in *Sangıt Phūl* are divided into fifteen sections as under: (1) In praise of the Lord, (2) Krishṇa Pad, (3) Guru Nānak, (4) Praise of Rāma, (5) Popular songs, (6) Songs of Love, (7) Umar Māruı, (8) Sasuı Punhūn, (9) Suhni Mehar, (10) Hır Rānjha,

(11) Mumal Rāṇo, (12) Lila Chanesar, (13) Children's songs, (14) *Haqiqi* (spiritual or real) Love, (15) Songs of Freedom. The last-named section is the largest. Section 7, entitled Umar Mārūi, is also a 'rare blend of patriotic feeling and poetic sentiments'. *Vaṇ Ain Kuhāro* (Tree and the Axe) is his best and most effective poem, illustrating the evil effect of disunity. His other chief poems are: *Jhūṅgār, Qaumi Lalkār, Sangit Barkhā, Lāhūnti Lahar, Saṅgitāṅjali,* etc. *Mushahido* (The Vision; 1987) is a collection of *ghazals, gits* (lyrics), national songs, *kāfis* and *sākhis* written over the years.

He is considered as the national poet of Sind and several of the songs composed by him have been extremely popular among the Sindhis.

He has also contributed in some measure to the field of children's literature. He wrote short stories and anecdotes for children.

DUKHI INSĀN. See *Gidwāṇi, M. M.*

DULĀṆĪ, SHĀMDĀS. Writer, who authored his novel or rather romance, *Rāni Padmāvati* (1942), wherein he eulogized Akbar as well as his opponent the great Rajput hero, Rāṇā Pratāp, and gave the lie to the many romances that were being written at the time praising Rajput chivalry and condemning Akbar's rapacity and lust.

DURGĀPURI 'ASHA'. Poet, who is known for his poetical collection *Tutal Aksa Andar Ja* (1987).

DVĀRKĀPRASĀD ROCHĪRĀM SHARMĀ. See *Sharmā, Dvārkāprasad Rochirām.*

DWĀRKĀDAS SHARMĀ. Scholar, who is known for his work on Ancient Sind (1943).

E

EARTHERINGTEN. British scholar, who authored *Vocabulary of Sindhi Agricultural Term, Herbs and Drugs* (Germany, 1885).

EASTWICK, E. B. British scholar, who authored *Vocabulary of the Sindhi Language* (1843).

ELIOT, SIR H. M. Author of *History of India as Told by Its Historians* (1867-77).

ELLIS. See *Būlchand Dayārām.*

ESSAYS ON LITERARY CRITICISM (Sindhi). See *Ihsān Badvi.*

F

FĀNĪ, KHIALDĀS BEGWĀṆĪ. See *Khialdās Begwāṇī 'Fānī'.*

FAQĪR MUHAMMAD SIDIQ (or Sādiq; fl. early 19th cent.). Poet, who wrote on the model of Shāh Abdul Latīf (q.v.) and in some of his *baits* he has captured the great poet's art, but the total effect of his *Surs* on the mind is that of a craftsman.

FARĀIZ SŪFIA. See *Bedil, Qādir Bakhsh.*

FARAIZ-UL-ISLAM. Book written by Muhammad Hāshim Makhdūm Thattvi (q.v.), in which he has discussed the basic principles of Islam. This is one of the famous books, written on Islamic theology.

FATEHCHAND MENGHRĀJ. Scholar, who translated the *Ādi Granth* of the Sikhs under the title of *Gur Vāṇī* (1920-45).

FATEHCHAND VĀSVĀṆĪ. Scholar, who has rendered into Sindhi Romain Rolland's *Swami Vivekānand;* the work has been published by the Sahitya Akademi. He is also noted for his book *Bhārat Darśan.* As the title suggests, the writer describes in the form of a story some places of scenic, historical or industrial importance in India. The book is well-illustrated and is meant for children. It received a prize from the Government of India. So long Fatehchand was in Government service (he was a Revenue official), he continued to write under the name of his brother Mellārām Vāsvāṇī. He popularised the Rajput chivalry and his chief work is *Rāṇā Pratap* (1926). See *Melārām Mangatrām Vāsvāṇī.* He also made *Selections* (1962) from Shāh, with scholarly chapters on various aspects of Shāh's personality and poetry, which are instructive and interesting.

FATEH FAQĪR. Famous poet of Talpur period (1783-1843), who was born in Taluka Kakar. He came down to Hyderabad and settled there near 'Doman Wah' where his 'Beṭhak' technically known in Sindhi 'Otaro' exists upto this day.

Fateh Faqir, who was a Sufi, has composed *Kafīs* and *Baits.* His poetry is full of mystical teachings and divine love. He uses a very refined and simple language in his allegorical poetry. He has described 'Sasui' and 'Marui', the famous heroines of Sind in his poetry. In his *Kāfis* he imagines himself to be Sasuī in quest of Punhūn.

FATEH MUHAMMAD, AKHUND. See *Akhund Fateh Muhammad.*

FATEH MUHAMMAD SEHWĀṆĪ (1882-1942). Writer, who was born at Sehwan. He had been prominent journalist, linguist and a theologian. He was a very famous politician and a social worker. Those writers who gave new style to Sindhi prose, Hakeem Fateh Mohammad Sehwani was one of them. He was editor of *Al-Jami* (monthly) and *Al-Islah* (weekly). In these magazines he contributed many articles on political conditions of Sind, Sind's contribution towards Indian politics, religious and social conditions, etc. He has written many books, some of them are: *Aftāb-e-Adab* (q.v.; on linguistics), *Hayat-un-Nabi* (life of Muhammad; 1914), *Kamal-ain-Zawal*, *Abul-Fazul-Ain-Faizi* (biographies of Abul Fazl and Faizi), *Dastān-e-Qaum* and *Miran-ji-Sahibi*. In his book Abul Fazl and Faizi, the author has portrayed their character and depicted their lives in a sensitive manner, couhched in a beautiful style. He writes: "People very much differ regarding their estimation of Abul Fazl Faizi and their father Mulla Mubarak. Some call them atheists and some call them irreligious. Some say they were Shias and some even dub them as free thinkers. And they are also referred to as infidels. . .. They behave like Sunnis with Sunnis, and like Shias with those who are Shias. With Muslims they were as Muslims and with Hindus they were just like them."

FATEH NĀMA. See *Sābit Alı Shāh, Sayyid*.

FĀZIL SHĀH, MUHAMMAD (1836-1900). He was a very prominent poet of Hyderabad (Sind) during the early days of the British rule in Sind. He was a learned jurist and was a contemporary of well-known poets, Gul, Sāngı, Qāsim, Hāfiz Hāmid and Gadā (qq.v.). He is the only poet of his period whose compositions show acquaintance with the sciences of astrology, medicine and alchemy. He is also the first to introduce *Madeh Tārıkh* or chronograms (year of birth, death, victory, construction of a building, etc.) according to the *Abjad* system of numerals (each letter in the Arabic alphabet has been given some value and accordingly the letters of words or phrases when calculated give the year).

In the literary history of Sind, Fāzil Shāh is known as a leading poet, who composed Persianised forms of Sindhi poetry. His *Dıwān Fāzil* consists of *ghazals* and *kāfis*. In its present printed edition, the *Dıwān* contains less than 90 *ghazals*. He wrote about ten books, important of them, besides his *Dıwān*, are: *Mizān-ul-Shāir*, *Chunda-Kafiyun*, *Tafsır Fāzlia* and *Tafsır Bismillāh*.

He is modern in tone and uses sparingly the worn-out age-old artificial similes derived from Persian poetry. He was a versatile poet and wrote humorous and satirical verses, and what may be termed occasional poems. There is also 'didactical elaborateness' in his poetry.

A name that is always associated with Fāzil and his *Dıwān* is that of Qāsim (q.v.). Both the poets had close association, only Fāzil was much less given to seriousness and elaborateness than Qāsim. Both had their books of poems accepted by the Vernacular Text Book Committee and both had the sponsorship of Mirzā Qalich Beg and the pleasure of having their poems read by students. Qāsim was a calligraphist and theologian, while Fāzil was a jurist of eminence. Fāzil's father, Sayyid Haidar Shāh was also a poet, who authored *Leilā-Majnūn* in *dohra* form.

Fāzil's Sindhi and Persian verses were published in the 'thirties by the Sind Muslim Adabi Society. They have a variety of topics and deal with physical as well as spiritual love. In his youth, Fāzil had a passionate love-affair and had come to the conclusion that one should not surrender oneself to *Majāzı* or carnal passion: one must dedicate oneself to spiritual love only. It is noticeable that the imagery in Persian poetry, i.e. the rose and nightingale, etc. are scarcely to be found in Fāzil's poetry.

In any case the *Dıwān Fāzil* is worth reading.

FREBI FITNA. See *Nankirām Dharamdās Mırchandāṇı*.

FULTON. See *Būlchand Dayārām*.

G

GADĀ. See *Ghulam Mohammad Shah Gadā.*

GĀGANSINGH ĀTMĀSINGH ĀDVĀṆI. Writer, who wrote *Śakuntalā-Dushyant* (1898) for the Dharma Upkār Amateur Dramatic Society, Shikārpur (Sind).

GĀMṬŪ PLAYS. See *Jeṭhānand Nāgrāṇī.*

GANGĀ JŪN LAHRŪN. See *Bewas, Kishinchand Tīrthadās.*

GANGARĀM SAMRĀT. Writer, who is known for his work on history entitled *Sindhu Sauvīr* (1979). He authored another work dealing with the historical aspect of Shivājī, which was published in 1985. He wrote with erudition and produced his first volume on *Āryavarta.*

GARĪBAN JĪ JHŪPRĪ. See *Bewas, Kishinchand Tirthadās Khatrī.*

GHANSHĀMDĀS RĀMANDĀS. Scholar, who has authored a book on Sindhi idioms: *Sindhī Bolī-a-Jī Sūnhan* (Beauty of Sindhi Language, 1910).

GHANSHYĀM 'SĀGAR' DUDIA. Modern poet, whose *Sard Āhūn* (Heavy Sighs; 1981) is a collection of assorted poems. The poems are satires on duplicity of man and scientific progress made by him which on the one hand, can destroy lakhs of people in no time but on the other, cannot infuse life into the dead.

In *Kalā Jagat* (1981), the author-teacher, traces in nutshell the history of the art of painting from early times to the present day, followed by the art of sculpture and architecture.

GHULĀM AHMAD NIZĀMI (1895-1950). Modern poet of Mahomūd Khadim's School. He was born at Karachi and was a businessman. He was a follower of Khwāja Hasan Nizāmī of Delhi and called himself after the name of his Guru.

He was founder of *Bazm-e-Adab* which is now known as *Bazm-e-Nizāmī.* He could claim to be the teacher of Parsram Zia and Atta Mohammad Hami. Nizāmī has composed mostly national poetry of patriotism and social upliftment; creation of Pakistan and national education are salient features of his poetry. Two books are to his credit: *Bayaz-e-Nizami, Riyāz-e-Nizāmī.*

GHULĀM ALI ALLANA (1930-). Scholar and writer, who was Head of the Department of Sindhi, University of Sind and also Assistant Director, Sindhi Academy, Sind University at Hyderabad. He started his literary career as a short story writer. Collection of his short stories, *Chor* was published in 1957. His first novel *Lash* was published in 1953. After doing his M.A., in general linguistics and phonetics from University of London, he diverted his mind to the field he has specialised in. He has also written the following books:

Nasir Khusro Irani, *Sindhi Sūratkhatī* (q.v.) Sindhi Phonetics (under print), *Muntakhab Diwān-e-Fāzil, Adabi (Sindhi) Ansar* (Hyderabad; 1967) and *Sindhi Nasr ji Tārīkh* (2nd ed., Hyderabad; 1977). He has also published *Bibliography* (1947-73), published by the Institute of Sindhology, Hyderabad, Sind, 1976.

He was editor of monthly magazines *Miras* (1954-55) and *Roushani* (1957-58). He has also contributed very many articles on various topics of Sindhi prose and linguistics. In his short stories he has used the original rustic language.

In his *Sindhi Bolia jo Bun Buniyād* (Hyderabad, 1974), he is of the view that the Sindhi language is a non-Aryan language whose roots must be found in the ancient Mohan-jo-Daro civilization. It is the same old language of Mohan-jo-Daro civilization by name Saindhava, Saindhvi, Sindvi which came to be called Sindhi.

Ghulām Alī Allana was the Vice-Chancellor of Iqbal Open University, Islamabad (Pakistan).

GHULĀM ALĪ FAQĪR. See *Kandri Faqīr Poets.*

GHULĀM ALĪ 'MASRŪR' (1893-1953). Poet, who belongs to Badvi family of Shikarpur. His uncle, Imam Bakhsh Khadim, was a well-known writer. His cousin, Prof. Lutufullah Badvi, is one of the greatest living writers. Masrūr joined the revenue department and retired from the service in 1948. Well-known poets Mohammad Bakhash Wāsif and Mohmud Khadim were his friends.

Masrūr is famous for his 'Musaddas'. He named it, *Hīrān-jo-Hār* (Neklace of Diamonds). This Musaddas is a master-piece work among the didactic poems in Sindhi. The approach of the poet is that of a preacher. He has also composed *Kāfīs.*

According to L. H. Ajwani, *Hīrān-jo-Hār* is "the most pleasing, elegant and unexceptionable book of poems by a Muslim, in the Persian metrical fashion. . . . He employs the terminology of the Sūfis . . . (and) without being pointedly didactic, teaches moral truths welcome to Hindus as well as Muslims."—*A History of Sindhi Literature*, p. 161.

GHULAM ALI QAZI (fl. 19th cent.). He belonged to Thatta. The dates of his birth and death are not known. He was an advocate and government translator. He was prominent writer and scholar in Persian and Arabic of early British days.

His style is that of early British days. He followed his contemporaries, Mian Ghulam Hussain, Diwan Pirbhadas, Nandiram and others. Following books are to his credit: *History of India* (translation from Urdu), *Sindhi Nahv* (Sindhi Grammar).

GHULAM HUSAIN MUHAMMAD QĀSIM QURESHI. Writer, who adapted from Hindi in 1853 *The Tale of Bumbho Zamindar.*

GHULĀM MUHAMMAD GIRĀMĪ (1920-76). Scholar, who claims to be the teacher of many modern young poets: Imdād Hussaini, Shabir 'Hatif' and others. He was well-versed in Arabic, Persian, Urdu and Sindhi languages.

He is commonly known as 'Maulānā Girami'. Born in Mehar, Dist. Dadu, he occupies a prominent place among Sindhi prose-writers and poets. In his prose-writing he is master of his own style and is rich in vocabulary. One of the best critics and essayists of modern times, his article 'Mashraqi Shairia Ja Fani Qadra ain Rujahanat' (Trends and Values of Oriental Poetry) is much appreciated not only by Sindhi readers but also by Urdu readers of Sind.

In poetry, Maulānā Girāmī has composed *Ghazals, Kafis* and *Nazms.* He was editor of quarterly Sindhi magazine 'Mehran'. Some of his important books are: *Allah Jal-Jalal-hu* and *Adabi Ohjan.*

GHULĀM MUHAMMAD SHĀH, MAULVĪ. Poet, who authored *Sikandar Nāma* (written in 1873 and published in 1889) on the model of the poem of the same name by the Persian poet, Nizāmī, with unhistorical apocryphal and inconclusive accounts of Alexander the Great, with the addition of unnecessary moralisings in indifferent verse.

GHULĀM MUHAMMAD SHAH GADĀ (1826-1905). Profound Sindhi poet of Hyderabad. He is known as 'Ustad-ul-Shoera' (tutor and teacher of Sāṅgī (q.v.) and other young poets of his days). He was a contemporary of Sahib-dino Shāh of Bulri, Mirza Qalīch Beg, Akhund Lutufullah, Hāfiz Hāmid, Muhammad Hāshim 'Mukhlis' (qq.v.) and others. He was well-versed in Arabic, Persian and Urdu. He was an associate and instructor of the two Talpur poets.

Gadā has composed *Ghazals, Qasīdas, Manqabad* and *Nāt* in Sindhi, Urdu and Persian. His poetry has many characteristics and could be compared with any promient poet of Urdu and Persian. He uses very simple language. He is rich in imagery, simlies, metaphors and other figures of speech which are well used in his poems. He composed a complete *Dīwān.* In his *ghazals* one notices coherence and continuity of theme through the different couplet units which, by practice, are separate 'wholes'. He used to participate frequently in *mushairas* (poetic competitions) in both the languages.

GHULĀM MUHAMMAD SHAHWĀṆĪ. Modern writer, who was very famous educationist and prominent prose writer. For several years of his life, he was Head Master of Government High School, Hyderabad and Nūr Mohammad High School, Hyderabad. He has been a very good administrator. Shahwani's contribution to the Sindhi literature is worth-praising, for he translated and compiled very valuable books, prominent among them is *Shah-jo-Risalo.* He has been a well-known critic also. His book *Adabi-Usula* enriches the literature in the field of criticism.

Shahwani has written about sixteen books, important of them are: *Shah-Jo-Risalo* (complete works with critical introduction on Shah Latif), *Raz ain Ramjun* (translation from Dale Carnegies' How to Win Friendship), *Gulstan Bahar* (translation of Sadi's *Gulstan*) and *Adabi-Usula* (Principles of literary criticisms).

GHULĀM NABI 'SŪFI' ĀGHĀ. See *Āghā, Ghulām Nabī 'Sūfī'.*

GHULĀM RAZA BEG, MIRZA. Scholar, who at the end of the 19th century, prepared a book on Logic.

GIACHANDĀṆĪ, SOBHO. See *Sobho Gianchandāṇī.*

GIDUMAL HARJĀṆĪ. Modern scholar, who has edited the works of Dalpat (q.v.), but according to scholars, the edition does not satisfy the critical taste. Harjāṇī has also presented a full account of Bedil's life, his associates, and anecdotes about him. He has published a biography of Bedil as well as of his son Bekas (qq.v.) and has edited the *Dīwān* or collected poems of both the poets in 1960. He has, however, not attemped to annotate or to write a commentary on their poetry. He has pointed out the defects in the Pakistan edition of Bedil's works as well.

GIDWĀṆĪ, A. T. Modern writer, who adapted some of Kalidasa's Sanskrit works in Sindhi, e.g. *Vikram Urvasi* and *Kumārasambhava.*

GIDWĀṆĪ, M. M. Modern poet, who adapted Victor Hugo's French novel *Les Miserables* as *Dukhı Insān.* He has also authored *Shāh Abdul Latif* (London, 1922).

GIDWĀṆĪ, MANU TOLĀRĀM (1911-). Writer, who was born at Būbak in Sind (Pakistan). In Sind he was in Government service and as such visited several places, references to which are found in his works. Now-a-days, he is permanently settled in Jaipur. Hundreds of his research articles have been published in various magazines and journals. His chief works in book-form are: *Vāṇiko Vahimvāru, Vidhwā Jı Vārtā* and *Sindhi Bolı-a-Jı Lipi-a-jo Itihās.* His interest lies in research on Sindhi language, script, literature and history of Sind. His language is easy and natural.

GILĀṆĪ, ĀRIF SHĀH (fl. around 1937). Scholar, who is known for his research articles.

GIRDHĀRĪLĀL L. DODEJA. See *Dodeja, Girdhārılāl L.*

GIRHORĪ, ABUL RAHĪM. See *Abdul Rahım Grihorı.*

GIRNĀRĪ, SAYYID JAMIAL SHĀH DATĀR (d. 1244). An Ismaili missionary, whose some sentences in Sindhi by way of blessings are available (Allana, G. A. *Sindhi Nasr ji Tārıkh;* 2nd ed. 1977, p. 4). These sentences represent the earliest specimen of Sindhī prose.

GĪTĀ JO SĀR. See *Dayārām Gidūmal Shahāṇı.*

GOBIND BHATIA. Poet, who helped in the emancipation of Sindhi poetry from the shackles of the Persian school by their songs and public utterances. His essay *Warq* (Leaves) appeared in 1940, with a Foreword by L. H. Ajwani. In this essay the author treated some really serious topics with a light touch and in a deft manner.

GOBIND MĀLHĪ. See *Govind Mālhı.*

GOBIND PANJABĪ. Writer, who is known for his short story collection *Sard Ahun* (1941), in which the best stories were *Ajho* (Shelter), *Lato* (Clothes), *Atto* (Floor) and *Chor* (Thief).

GOGIA, J. K. (1928-). Writer, whose *nom de plume* is 'Jyoti'. His *Dadia Jūn Ākhāṇiyūn* (Granny Tales; 1960) is an award winner. *Paryun Jūn Ākhāṇiyūn* (1968) and *Nānia Jūn Ākhāṇiyūn* (1981) are interesting books written by him. It has been seen that he pays more attention to 'Rat and Cat Stories'. Sometimes the Rat wins with wit and wisdom and sometimes the Cat overpowers the Rat, with the Rat finally escaping from the cluthces of the Cat. There is a didactic element in each story, coupled with entertainment.

GOLĀṆĪ, ĀNAND. See *Ānand Golāṇı.*

GOLDSMID, MAJOR F. J. Scholar, who published the Sindhi folk-tale of Sasuı-Punhūn (q.v.) with its English translation in verse in 1863. See *Būlchand Dayārām.*

GOPE KAMAL. Writer, who is known for his collection of short stories entitled *Chorayal Khushi-a-jo-Sukh* (The Enjoyment of Stolen Happiness; 1979). It consists of seven short stories written between 1973 and 1979. *Hai Muhinji Nazar* (1986) is considered a funny experiment in criticism in a way. The writer himself has named it as a collection of cartoonist reviews. The reviewer, with the eye of a cartoonist, has made a few humorous observations on a number of books.

Gope Kamal, who resides in Dubai and is an engineer by profession, has published a collection of 'new poems' entitled *Sarahaduni to Gula* (Flowers on the Frontiers; 1988). It depicts various aspects and complexities of modern life with a general tone of hope for a change towards betterment.

GORDHAN SHARMA. Writer, who translated into Sindhi Lokmānya Tilak's book *Swadeshi,* for which he and two others went to jail (1908).

GOVARDHAN. Modern poet, who is the founder of the *Naī Kavitā* (New Poetry).

GOVARDHAN GHĀYAL. Modern poet, who has composed poems for children on different topics with due deference to their psychological needs.

GOVARDHAN MAHBŪBĀṆĪ BHĀRATĪ. See *Bhāratī, Govardhan Mahbūbāṇī.*

GOVARDHAN NATHĀṆĪ, VAIDYA. Modern poet, whose *Chham Chham Āī Bahār* (Dancing Came the Spring; 1979) is a collection of poems. A Vaidya by profession, he has been composing lyrics, *Ghazals, Kāfis* and *Sākhis.* He has also composed lyrics on Sindhi folk-tales but his satires on the modern ministers, teachers, sādhus, doctors, lawyers, poets, girls, leaders, etc. are worth their weight in silver if not in gold.

He has also published *Koel Dīpchand* (1981), a collection of five one-act plays on the themes of inter-religious marriage, dowry, false prestige, abuses of drinking and disregard of an aged father by his children. The book also contains assortment of his short stories, poems and essays.

He has also written a book on medicine under the title *Sihat Lai Param Ānand* (Complete Happiness for Health; 1982).

GOVIND MĀLHĪ (1921-). Modern Sindhi writer, who belongs to Tharu Shah (Pakistan). After the partition of India, he settled down in Bombay. He wrote a number of one-act plays, e.g. *Kafan* (Shroud, 1958), *Nimmi* (1959), *Gustākhī Māf* (Impertinence May be Excused, 1959), *Ghōt Kunwār Rāzī* (Happy Couples, 1960), *Jahin Ḍiye Mein Tel Konhe* (A Lamp Empty of Oil, 1961), *Mehmān* (Guest, 1961) and *Juhū je Kināre* (On the Coast of Jūhu, 1962) mainly for Bombay audience. On the Chinese aggression of India in 1962, he wrote one-act play entitled *Tunhinjo So Munhinjo* (Yours is Mine); it was broadcast by the All India Radio, Bombay. *Nale Me Chha Ahe* (1964; What is in a Name) is a satire on the selection of a life-partner.

So far novels are concerned, he has written more than 23 novels, sometimes bringing out two or three a year. His first novel, *Ānsū* (Tears; 1952) is the poignant tale of a family living in a refugee camp in the wake of exodus of Sindhis from Pakistan. In *Zindagī Jerāh Te* (On the Path of Life; 1952), he describes how the partition of India affected the family life and the joint family system crumbled and there was emergence of its women as breadwinners. *Jīvan Sāthī* (Life Partner; 1952) reveals the changing pattern of love and marriage that came into Sindhi middle class life after migration. *Pakhtada Vallar Khān Vichuria* (Birds Separated from their Flock; 1953) traces the changing mental and emotional attitudes of the Hindus and Muslims that led to that great catastrophe in which the Hindus had to leave their homes. In *Sharambūṭī* (The Shy Bush; 1955) the author describes the dying Zamindari System and the rise of the trading community. In the Preface to the second edition of his *Desī Sena Kajan*

(Must One Marry in One's Own Clan?; 1958; q.v.), he wrote: "I believe in Art for life and in all my books I have tried to mirror life. In some I have tried to focus light on some social and emotional problems . . . of course artistically." It has been called as one of the outstanding novels in the Sindhi language. In his next novel *Dehı Parḍehi Thiyā* (Fellow Countrymen Become Foreigners; 1961), the plot develops through a series of letters; he suggests inter-communal marriages between Sindhis living on both sides of border. His other chief novels are: *Ishq Nāhe Raṇnd* (Love is No Play; 1955) and *Lok Āhe Bok* (The People Do Criticize; 1957); the latter is the tragic story of a young widow, who despite her efforts, is unable to curb her impulses. Society frowns on her waywardness, but she remarries and settles down in the end. He also wrote a full-fledged novel about the war of freedom waged by the Hurs, Free Men—the followers of Pir Pagaro, a religious head of the Muslims. The work, *Jin Suri Bharin Seja* (Those Who Considered Gallows a Bedecked Bed; 1959) wove a story with the adventures and exploits of the freedom-fighters. His novel *Pyār ji Pyās* (Life's Hunger; 1972) won the Sahitya Akademi Award in 1974. His other novels are: *Chanchal Nigāhun, Inqualabi Sipāhı, Inqualabi Shāhrāh* and *Registānı Phūl*. Despite his Marxist ideology, Mālhı remains traditional on the main. His essay *Sāhita main Inquilābı Tahrık* (Progressive Movement in Literature) set the Marxist trend of literary criticism. He writes refined and idiomatic language. In this respect he can be compared to Lālchand and Bherumal (qq.v.).

In 1984 has been published a collection of short stories under the title *Iha bi ka Akhāni Ahe* (Is That a Tale?), containing short stories from an earlier period. He stands apart for his strong characterization and delightful, if sometimes bleak, humour. Malhi has been a progressive writer all along. The simple human truths that run through his stories ring as true today as they always did. In 1984 again, Govind Malhi has published a book of reminiscences, under the title *Pahiriyon Pyāru* (The First Love). In this the writer recalls the power of childhood. The author is a true stylist. He has also written *Maxim Gorky*, a biography in 1984. In 1986 has been published a collection of his short stories entitled *Akte Kadamu* (Step Forward); in this collection he gives more importance to human relations than the slogans dictated by the progressive movement. With Kala Rijsinghāṇı, he has edited *Chanda Sindhi Kahāniyūṅ* (Sahitya Akademi, New Delhi, 1963).

Adab ain Adıb (Literature and Litterateur; 1987) is an ambitious work, the first volume of which appeared in 1987 (it is to be completed in four volumes). The first volumes describes his early friends, the relatives, the first love and the socio-political life of Sindh as miniatured in the village.

In 1988 has appeared his collection of one-act plays: *Gustākhi Māfu* (Please Excuse Me). It contains plays on different socio-cultural problems of Sindhis in India.

His autobiography has been published in three parts: the second part has been brought out in 1988. This is a historical document as Malhi has remained actively associated with literary, socio-cultural and political activities in Sindh from his student days. It is reprinted in Pakistan. The title of the Autobiography is: *Munhiji jinduri Sindhuri*.

GOVINDRĀM RAISINGHĀṆI 'SA'IL'. Modern Sindhi writer, who, though advocate by profession, has published five of his short story collections within one year, i.e. 1979. His collections are: *Abhūn Dānā, Manhū Maluk Sind Jā, Kalankanı, Sindhua Dhārāūn* and *Anokhyūn Akhānyūn.* He has specially the knack of writing poetic prose which in the opinion of M. U. Malkāṇı and Hari 'Dilgir' gives practically the same reading pleasure which one gets from Tagore's poems. He writes in chaste Sindhi spread with apt similes and alluring alliterations sprinkled with poems here and there, which touch the core of the heart.

His *Sindhi Mānhu Sindhi Boli, Sindhi Sāhit* (Sindhi People, Sindhi Language, Sindhi Literature; 1980) contains papers and articles including one in English in some seminars or meetings of literary organizations. His article on 'Sindhi Lok Sāhit' is quite noteworthy.

In 1981, was published *Muhinja Mashahūr Muqadama,* which contains 22 famous trials (in the form of stories) which the author had pleaded and won on subtle law points, and reflect his intelligence and practical use of law for the benefit of his clients even though they might be guilty otherwise. It has been published by Hari Tanwāṇı, a young writer.

GRAMMAR OF THE SINDHI LANGUAGE. See *Trumpp, E.*

GRAMMAR OF SINDHI. See *Udhārām Thanvardās Mırchandāṇı.*

GRAMMAR AND VACABULARY OF SINDHI LANGUAGE. See *Wathen, W. H.*

GRAMMAR OF THE SINDHI LANGUAGE, A. See *Stack, George.*

GRIERSON, SIR GEORGE ABRAHAM (1851-1941). The first Director of Linguistic Survey of India, constituted by the Government of India in 1894. He submitted after well over 33 years his report of the first Linguistic Survey of India in 1927, published in 11 volumes. It has become the source of practically all the major research in the field of Indian and General Linguistics. In vol. VIII of *Linguistic Survey of India* (Calcutta, 1919), which concerns Sindhi language, Grierson says: "The immediate predecessor of Sindhi was an Apabhraṁsha Prakrit named Vrāchaḍa, regarding which the Indian Grammarian Mārkaṇḍeya gives us a few particulars. He moreover mentions a Vrāchaḍa Paiśāchı apparently spoken in the same locality, and lays stress on the fact that the Kekaye Paiśāchı is the principal form of that Prakrit. Paiśāchı was the language of the ancestors of the modern Dards, so that the fact of the existence of a Dardic influence on the languages of the North-Western group is borne out by this evidence that Paiśāchı was once spoken in the same tract." He assigned Sindhi to the Outer sub-branch of Indo-Aryan languages (Sanskrit stock), and bracketed Sindhi with Lhanda as the two languages of the North-Western group, the Western Panjab and Sindh. This group is stated to be in contact with Dardic languages to the north and north-east.

Grierson notes that Sindhi has preserved many phonetic, and grammatical peculiarities which have disappeared elsewhere and is a typical example of the Outer languages. In ancient times Sindh included the old Vrāchaḍa country, and to the present day the language retains special features which were recorded hundreds of years ago as characteristic of the old Vrāchaḍa Apabhraṁsha from which it is descended. Grierson, however, stresses the fact that he does by no means suggest that Sindhi is derived from any Paiśāchı or Dardic dialect, the Paiśāchis being foreigners and not original inhabitants of Sind.

GRIHORĪ (Girhorī). See *Abdur Rahīm Grihorī, Makhdūm.*

GUDĀZ NĀMA. See *Sachal Sarmast.*

GUL BAKĀVALĪ. Sindhi version of a romance, which was prepared by Nihāl Chand in 1890. It was translated from the Urdu by Ahmad Khān Jablani. The prose employed in this translation was a sort of jingling prose which was perhaps meant to be half-verse, half-prose. There were endless references to magic, lascivious accounts of the physical charms of the heroine and glorification of the bravery of the hero, Tājulmalūk.

GUL BAKĀWALĪ. See *Ahmad Khān Jalbānī.*

GULDASTO. See *Līlārām Premchand.*

GUL GANSHĀṆĪ. Sindhi poet, who is a medical doctor by profession. In 1982 he has brought out *Pakhriyala Pankhriyūn* (Stray Petals), a collection of 39 poems. This is his first attempt.

GUL MUHAMMAD 'GUL' (1808-56). Sindhi writer, who was born at Hālā, and came from very learned family of Akhunds. He himself was a scholar of Arabic and Persian and was a mystic too. He was the first Sindhi poet, who composed the complete *Dīwān* according to the rules of Persian prosody. He proceeded for Haj a few months before his death and in Bombay he prepared a copy of *Dīwān Gul.* The burden of his poetry is love. His *Dīwān* was printed in a lithographic press in Bombay in 1855.

His poetry is rich in diction but is rather flat and artificial. His contemporary poets were Akhund Qāsim, Fāzil Shāh and Murtazai (qq.v.).

Gul was the first poet to complete his *Dīwān* of ghazals in Sindhi. His *ghazals* are didactic, written in words and idioms which are mostly Sindhi. The poet looked at various crafts and industries from his own angle and derived both moral and spiritual conclusions. Apart from the elements of nature, he skilfully portrays the sons of the soil. His *Dīwān* is a far better reading than the *Dīwāns* of Kāsim and Fāzil (qq.v.).

Gul was also the first Sindhi poet to use English words in his compositions.

GUL NASARPURI (1936-). Gul Nasan Memon, known as Gul Nasarpuri throughout the literary circles, is a poet, critic and thinker. His native place is Nasarpur, but has settled down at Hyderabad. He passed his M.A. in 1964, from the University of Sind.

His first novel appeared in 1963; he has also to his credit other books. His poems comprise *Kafis, Nazms, Ghazals, Gīts* and *Qitas.* His poems are deep in thinking and philosophical.

It will not be out of place to mention here that Gul Nasarpuri is partly inspired by Makhdūm Talibulmoula, a seasoned living poet.

GUL-PHŪL. See *Parmānand Mewārām.*

GULRĀJĀṆĪ, JEṬHMAL PARASRĀM. See *Jeṭhmal Parasrām Gulrājāṇī.*

GUL SHAKAR (Fragrant Candy). A collection of proverbs and sayings with equivalent of other languages and explanations. It was compiled by Kewal Rām Salāmat Rai Advāṇī (q.v.).

GULĀB JO GUL (Rose Flower). See *Khānchand S. Daryāṇī.*

GULĀBĪ GUL (Rose Flowers). See *Raghumal Motwāṇī.*

GULISTĀN (Sindhi version). See *Ghulām Muhammad Shāhwāṇī.*

GUL VA KHĀR (Rose and Thorns; 1955)

by Lekhrāj Azīz (q.v.), which treats of the rules of Islamic metres and their application in the various works by modern Sindhi Hindu poets. The book remains the best in Sindhi on the practical aspects of the subject.

GULĪ KRIPĀLĀṆĪ (née Sadārangāṇī; 1906-). Writer, who is known for her novel *Ithād* (Unity; 1941). She had made her debut earlier in 1938 with her translation of Rabindra Nath Tagore's *Gorā.* Written with the idea for preaching Hindu-Muslim unity, in her novel, a Hindu girl marries a Muslim boy. Orthodox Hindus criticized the views expressed by her, saying that was not the way to promote Hindu-Muslim unity. Literary circles, however, welcomed it as a successful novel that had a well-knit plot and refined expression. She also translated Nehru's letters from a father to his daughter under the title *Piu-jā-dhiu-dāhn Khat* (1935). She as well wrote other novels, *Sādhnā jo Sapno* (Sādhnā's Dream; 1960) on the lives of women and their travails and *Ākhiri Inqalab* (1979).

She was born at Karachi but after Independence migrated from Pakistan and settled down in Bombay. She is considered the first lady who wrote a novel in Sindhi. She uses very simple and sweet language but is emotional in style.

In 1983 she has published her novel, *Melāpi Jīvan,* which is in fact an enlarged edition of *Ithād* (1941). The new edition contains five more chapters which had been dropped from the first edition due to socio-political tensions widespread in Sindh during the forties. The novel upholds universal brotherhood and shows that the essence of religion lies in the respect shown to other faiths and love for mankind. It is in this context that she advocated Hindu-Muslim marriages.

GULLIVER'S TRAVELS (Sindhi version). See *Qalīch Beg, Mirza.*

GULQAND. See *Bherumal Meharchand Ādvāṇī.*

GULSHAN BAHĀR. See *Ghulām Muhammad Shāhwāṇī.*

GULZAR-E-CHAMBELI. Sindhi rendering of the famous Persian book *Anwar Suheli,* prepared by Muhammad Bakhsh Wāsif (q.v.). The translation is a literal one. The author used the same words, phrases, style and diction; thus the work has become very difficult and beyond the grasp of the common readers.

GUL-E-KHANDĀN. (Smiling Flower; 1882). A Sindhi fable which is called in Sindhi a 'Dāstān', written by Lutufullah Akhunda (q.v.). It is a story of a prince Jān-e-Ālam and his beloved princess Anjumana Āra. The story is cast in the manner of Pseudo-Arabian Nights romances and has some richly erotic passages, bordering on vulgarity.

The style which is used in this book is new and is called rhymed prose (combination of 'Musaja' and 'Maqafa' prose). The cousin of Akhunda Lutufullah, Akhunda Ajiz also wrote *Gulshan Bahār* on the same lines but it cannot be compared with *Gul-e-Khandāna.*

After the *Gul-e-Khandān* there was a spate of romances, which it is almost impossible to read now. They are replete with all sorts of imaginary exploits of Amir Hamza, and various knights and magicians like Tāj-ul-Mulūk and Boqalma.

GULZĀR-E-NASR. See *Bherūmal Meharchand Ādvāṇī.*

GULZĀR-E-RANJŪR. See *Murād Ali Shaikh Kāzim.*

GUMNĀM, BALDEV TĀRĀCHAND GĀJRĀ (1909-). Poet, who was born in Shikārpur (Sind). He had a good interest in literature even from his student days.

He also actively participated in India's freedom struggle. These days, he lives in Bombay and edits the magazine *Bhārat Vāsī*. His principal works are: *Gumnām Sadā*, *Phūl ain Tarānā* and *Dardī Gīt* (Lyrics of Pathos; 1983) (poetical collections). The poems of *Dardī Gīt* give expression to the personal experiences of the poet who believes that miseries and hardships in life are instrumental in purifying one's mind and form the criteria for the creation of best poetry. In 1986 appeared his poetical collection under the title *Jangi Tārānā ain Mutaffar kā Gīt*. On the occasion of Mahatma Gāndhī Birth Centenary, he edited and published *Gāndhī Granth*. This work holds an important place in Sindhi literature. Most of his poems are imbued with patriotic fervour and national sentiments. His contribution to poetry, journalism, essay-writing and criticism is significant.

In 1983 he has published *Shāir Te Bewas* (Bewas, indeed a Great Poet), which is a collection of critical essays on the poetry of Bewas. He has also published in 1985 two books of essays *Rūh Rihānī* (Pleasant Talk) and *Āzādia je Yuddhi mein Sindh jo Bhāgu* on the contribution made by the Sindhis in the Indian freedom struggle.

Gajra's *Teūnmal* (1987) ridicules the social fads and literary foibles. The book *Rām Panjwāṇī—Shakhsu ain Kalakāru* (Ram Panjwani—Man and Artist; 1988) by Gajra is an evaluation of the contribution made by Rām Panjwāṇī to Sindhi literature.

GUṆOMAL DUDĀṆĪ. Modern writer, who is known for his novel *Asha ju Supna—Dharti-a-ji Uljhan*. It portrays the life of a pilot and his problems on the ground as well as in the air. It is the first novel in Sindhi on such a modern topic and is both interesting and informative.

GUNO SĀMTĀṆĪ. Modern writer, who has been influenced by Sarat Chandra Chatterjee, the Indian Scriptures and the latest western thinking in literature and arts. In his short stories and his only novel *Vāpas* (The Return; 1956), he depicts Indian womanhood preserving its traditional modesty while accepting the independent thinking and personal freedom of modern society.

As a short story writer, his collection of short stories *Aparājita* (The Unbeaten) earned the Sahitya Akademi award. Sāmtāṇī is a difficult writer and his short story *Bandhan* (Bondage; 1960) is quite taxing to the reader, particularly when the author goes back and forth in the time dimension. The story is about two singers, one a woman, fond of public performance, while the other a man, who lives in his own shell. The woman is in love with the man, but he confesses his own love for her too late; only when she informs him that she is engaged to another. At this, the male singer feels free and the walls that had held him a prisoner within himself crumble to pieces. The last scene, described in a masterly fashion, makes the story unforgettable.

His other short story collection is *Abhimān*.

GURBAKHSHANI, N. D. Modern writer, who has written didactic articles for children.

GURBUXANI, HOTCHAND MŪLCHAND (1884-1947). Writer, who was born in Hyderabad (Sind). He passed his M.A. from Bombay University in the year 1907. In 1908 he was appointed as a Lecturer in Persian in the Dayaram Jethamal Sind College. In 1928 he got his Ph.D. from the University of London, where he wrote a thesis on 'Mysticism in English Poetry'. Gurbuxani's monumental edition of *Shāh-jo-Risālo* (in three volumes), published in

1923, 1924 and 1931 respectively was a landmark in Sindhi literature; its 4th volume remains unpublished. Scholarly Introduction to this work was published as *Muqadamāh Latifī*. He also gave the etymology and explanations of words occurring in this work. His novel *Nūr Jahān* (1915), though not quite an original work, contains some of the 'purple patches' in Sindhi Literature and is known for its ornate style. The other books to his credit are: *Rūh Rihāṇ* (spiritual interpretation of the love stories to be met with in Shāh Abdul Latif's work) and *Luari-jā-Lāl* (Rubies of Luari; 1934), giving biographies of the saint-poet Khwaja Ahmad Zamān (1713-74) and his successors. Gurbuxani was the first writer to give a critical edition of *Shāh-jo-Risalo* with commentary.

GURDIAL MALLIK. Writer, who is known for his *Divine Dwellers in the Desert* (Bombay, 1949).

GURSAHĀṆĪ, JIVAN. See *Jīvan Gursahāṇī.*

GURU NĀNAK JĪWAN KATHĀ. See *Bewas, Kishinchand Tirathdās Khatrī.*

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HĀDĪ BAKHSH 'MISKĪN', SAYYID. See *Jhuremalāṇī, M. K.*

HADIQAT AL AWALYA. See *Nūh Makhdūm.*

HAFĪZ (fl. between 1783-1843). Poet, who authored the famous *Masnavī* or romance entitled *Mūmal-Rāṇo*. For its story, see *Mūmal-Rāṇo.*

HĀFIZ HĀMID HĀJĪ. See *Hāmid, Hāfiz Hājī.*

HAIDAR SHĀH, SAYYID. See *Fāzil Shāh.*

HĀJĪ. Poet, who is said to have composed the story of generous Lakho Jam of Sind. His time is not certain.

HĀJĪ ABDULLA. Sindhi Poet, who authored a *Masnavī* or romance on the popular theme of *Leilā Majnūn* (1792).

HĀJI AHMAD, QĀZĪ. Writer, who, encouraged by Trumpp's edition of *Shāh-jo-Risālo* in 1866, brought out in 1873 a selection called *Muntakhab Shāh-jo-Risālo,* which was a text in schools for a long time and which had furnished material to Dr. Sorley for translation in English verse.

HAMAD SHEIKH (fl. 15th cent.). Poet known as Sheikh Hamada bin Rashid. He was resident of Samoi, near Thatta. He is credited with some verses composed in honour of Jam Tamachi, the Samam Chief in captivity at Delhi court. There is only one *Doha* credited to his name.

HAMAL KHAN LAGHARI (1815-79). Poet, who was born in village Mir Khan Laghari, former Khairpur State of Pakistan. He was well-versed in Persian, Urdu and Saraiki, the southern dialect of Panjabi, commonly spoken in northern Sind along with Sindhi.

Some critics remark him as a born poet. In his poetry one finds many characteristics. His command over languages, in which he has composed his poems, his thought, his satire and irony have made him popular. He is great in *Bait, Kāfī* and *Siharfee*. His *Hīr-Rānjho* can be compared with that of Waris Shah. He is famous for his lyrical love-poetry. His following *Ghazal* (English rendering) is famous for its rhythm:

"Twist in the locks
Twist in the eye-brows;
Twist in speech,
Twist in walk,
where all these are four twists,
Come to-gether.
How will anything escape twist."

His *Hīr Rānjho* became very popular in the Bahawalpur State and Upper Sind. The narrative is for the most part in the form of a dialogue between Hīr and her mother. The flow of his verse is marvellous, especially when he proceeds to describe the instability of human existence.

Hamal's verses to the rain recall Shāh's famous *Sūr Sarang*. That is the highest praise a minor Sindhi poet can have showered upon him.

HĀMID, HĀFIZ HĀJĪ (1832-97). Poet, who was a Memon. He lost his eye-sight at the early age of three and he is considered by some as the "Milton of Sind". He led a busy life, despite his blindness, in which he showed an extraordinary tactile expertness. He worked in a cloth shop, and his touch was so perfect that no one who could see with his eyes the various kinds of cloth could judge them so well as this blind salesman who could tell you what kind of cloth it was by a touch of his hands. He was also able to pursue his studies. He was learned in scriptures, and in the Persian language and literature, and could compose *ghazals, qasıdas* and other 'Persian' forms of verse with ease. Hāmid specialized in *Khutbas* (Poetical Addresses) or religious sermons which he used to recite in the mosques at the time of Friday prayers. He also rendered in measured verse, the wails and plaints of some of the heroines in Shāh Abdul Latıf's poetry, e.g. Māruı and Sasuı. His poetry shows the composer's skill in portraying nature, character-delineation and narration of events. Some of his poems are satirical. He has not left any *Dıwān* but his son, Muhammad Hāshim Mukhlas, a well-known journalist and satirist, collected his father's poetry in Arabic, Persian and Sindhi and published it under the title of *Armaghān-e-Hāmid*. Though he has written certain satirical verses in Sindhi, yet the best of Hāmid's poetry is that describes Māruı's entreaties to Umar in which she asks him: "O Umar! take away the oppressive chains that make me helpless. Give me leave to go back to my Marus in Malir." His imaginative flights have reminded of Shāh himself.

HAMLET (Sindhi Version). See *Qalıch Beg, Mirzā.*

HANSRĀJĀNĪ, KANYA. See *Kanya Hansrājanı.*

HARDWĀNĪ, LACHHMAN. See *Lachhman Hardwanı.*

HAR KRISHNA TEJVĀṆĪ. Writer, who authored the life of Sheikh Abdullah, under the title of *Sher-e-Kashmir* (1946).

HARI DILGIR. See *Dilgir, Hari.*

HARI HIMTHĀṆĪ. Modern novelist, who has authored several novels on the happy and sorrowful moods of the lower middle class people who live apart from the main current of world events. He has written eight novels and a good number of short stories. In the *Archanā-Rachnā*, a collection of short stories published in 1977, some stories depict the life of middle-class Sindhi before and after partition, while others give reaction of the mind under different environment. The natural description in colloquial Sindhi is a remarkable feature of Himthanı's style. His another short story collection *Sadā ain Parada* (Calls and Echoes; 1981) contains five short stories, of which the story *Sadā ain Parada* is the best.

In the sphere of novel, his first novel is *Rāt jo Biyon Pahru* (1982), which revives the sweet memories of Sind. Beginning from Sind, it ends in India. The Hindu hero Ainshi loves a Muslim girl Zohra but migrates to India where he marries and settles at Poona. He could not even bid farewell to his beloved at the time of leaving Sind. Ainshi gets a job in the Railways and is posted at Ajmer. Zohra comes with her husband and brother to visit Ajmer to pay homage to Khwaja Moinuddin Chishti. The spark of love rekindles but soon dies as Zohra and party leave for Pakistan. The novel is so interesting that the reader forgets to question the relationship of Ainshi with Remi, a married Christian woman.

In 1984 Himthāṇī has published a short story collection *Paghrial Hātha* (Moist Hands) and a novel *Gula Jalan Pya* (The Flowers are Still Burning). In the novel he has a sharp eye for character and a good ear for dialogue, but he gives the impression of exercising so precise a control that the final result seems a little overcontrived. He has also authored in 1985 a short story collection under the title *Kujhu Ṭūtal Ṭūtal* (Something Broken).

Of his short story collection *Goatnaun jo Chakar* (The Whirl of Incidents; 1987), the chief story is: 'Gukram Mein Virhayal Chehro', in which Mohini hides selfish designs under the benign face. She promotes the interests of her son, Danu, at the cost of his son's friend, Shyām.

HARI KĀNT JEṬHWĀṆĪ (1935-). Writer, whose social satire *Mūkhe Kunwār Khape* (Wanted a Bride, 1964) is the story of a status-conscious bachelor officer in search of a perfect bride and the greedy mother unwilling to compromise on the question of dowry. These conflicting claims lead them nowhere and circumstances compel them to compromise in the end. On the Chinese aggression of India in 1962, Hari Kānt wrote a one-act play: *Ākhir Jīt Asānji* (The Ultimate Victory is Ours). His other popular one-act plays include *Makān Khālī Āhe* (House to Let, 1963), *Dinhan Jā Sapnā* (Day Dreams, 1963), *Koī Achṇo Āhe* (Somebody is Coming, 1964), and *Bus Stop Te* (At the Bus Stop, 1976). *Makān Khālī Āhe* has celebrated a century on the stage. His *Prah Khan Pahrīn* (poems), published in 1961, is a pointer to the potentialities of Hari Kānt. *Ughara Āwāz* (Naked Voices; 1980) is a collection of his 33 poems. His *Phahiljandar Registarn* (1978) is a collection of eight good short stories.

In his poetical collection, *Lapa-bhar Roshani* (A Handful of Light; 1987), the poet lashes out at fake politicians, spurious social reformers, *gurus* and pseudo-critics.

HARI KUKREJĀ. Poet, who is known for his poetical collection *Umaṅga* (Emotions; 1982). Several poems of this collection are fine examples of his poetry.

HARI MOTWĀṆĪ. Writer, editor and publisher of *Kūnja*, a monthly from Bombay. In 1983 he has published a collection of short stories under the title *Dhartī* (The Earth). It is a collection of nine stories. Some of these stories depict the sad memories in the wake of the partition of the country in 1947, while others portray personal experiences and observations of the author on different occasions. His novel *Abo* (Father; 1988) depicts the situation of Sindh during the period of four years from 1945 to 1948, with general references to socio-political conditions in the entire country. The author himself had left Sindh in 1946 and was in Hardwar during the year of partition. He was hardly 16 years of age at the time of partition and in his novel he has visualized and recreated the scenes of those days on the basis of various historical documents and the information collected by him from personal sources. The novel delineates many touching scenes, especially the last one in which Mahatma Gandhi in Delhi, and Mukhi Nārāyaṇ Dās in Lārkāṇā in Sindh (referred to as Abo, i.e. father of his *Mohalla*) become martyrs on the same day due to communal frenzy on both sides of the Indo-Pakistan border.

Hari Motwāṇī visited Sindh after a period of some 40 years and wrote a travelogue *Juryala Jini Sān Jindu* (My Soul is Twined with Them; 1988), which describes his emotional outburst and sensational experiences in an artistic way.

HARIRĀM MĀRIWALA. Writer, who has

published his *Yādgiriyūn ain Rihaniyūn* (Reminiscences and Dialogues; 1984).

HARISHCHANDRA. See *Dilgir, Hari.*

HARI-SUNDAR RŪPCHAND. Writer of pre-Partition days, who contributed in some measure to the field of children's literature.

HARISINGĀṆĪ, KĪMAT. See *Kımat Harsinghāṇı.*

HARI TANWĀṆĪ 'NIMANO'. Modern scholar, who has brought out *Sāhitya-kalā Darśanı* (1980), a directory of Sindhi writers,. poets, artists, dramatists, drama groups, films, newspapers, periodicals, libraries and publishers in India. Each chapter is preface by a short note by an eminent writer on the subject. The author has been assisted by Chandru Punjabi.

He has also published in 1983 a collection of his short stories under the title *Pecha Purānā, Dāgha Navān* (Old Affairs, Fresh Scars). The stories appear to be simply prose narratives of different incidents.

HARISH VĀSVĀNĪ (1940-). Poet, short story writer and critic, who is a Lecturer in Tolāṇı College, Adipur (Cutch). He entered the field of Sindhi literature in 1960 and soon won recognition. His critical essays on the various works of Sindhi literature have been well appreciated. He is one of those modern Sindhi poets, whose most favoured topics were man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic. In this strain, he has composed more than 100 poems.

He is also known as a short story writer, having written quite a good number of short stories *Chālih-Assi* (Forty-eight; 1980) is a collection of nine selected short stories of his. It is a strange title as Forty (1940) is the year of his birth and Eighty (1980) is the year of publication of this book. His stories are woven around uncommon subjects which surely reflect the fertility of his imagination though it is possible that an ordinary reader may not appreciate them. Sex pervades in most of his stories though in decent words. *Silsilo* (Continuity or Heredity) is perhaps the best of them all. *Shabda ain Sanskriti* (Words and Culture; 1982) is the work edited by him, which contains 8 papers read out at a seminar held in 1981. The topics covered are Sindhi culture and future of Sindhis, Sindhi life, etc.

A book entitled *40-84* (1984) is a work on descriptive criticism brought out by Harish Vāsvāṇı. It is a collection of evaluation of various works by Vāsvāṇı published in literary magazines during the past years.

HARJĀṆĪ, GIDU MAL. See *Gidumal Harjāṇı.*

HASAN ALI KHĀN MIR 'HASAN' (1842-1909). Poet, who came from the Royal family of Tālpur Rulers of Sind, Pakistan. He was the eldest son of Mır Nasır Khān, the last Tālpur ruler of Sind. He was in house-captivity in Poona and Calcutta, with other Mır until he was allowed to return to Hyderabad in 1862.

Hāsan deserves mention among poets because he is perhaps the only Sindhi verse-writer to eschew Sufisitic and love poetry and take to epic-poetry. He wrote *Sind-jo-Shāhnāmu* (q.v.) on the lines of Firdousi's *Shāhnāma* to boost up the Tālpur rulers of Sind and describes them as great warriors. He was also well-versed in Persian and has composed *Munaqib*, *Marsias* and *Salam* in Persian.

He composed some other poems like *Shāhenshān Nāma*, but the only poem of lasting literary value is *Shāhnāmo*. His poems are completely free from sufistic and amatory matter.

HASAN KABĪRUDDĪN, PĪR (1341-1449). Son of Pīr Sadruddin (q.v.), who, like his father, is also credited with the composition of *Gnāns*, but the language of the extant poems cannot be called Sindhi in its totality. He was also an Ismaili missionary. Like his father, he converted some Hindus to the Ismaili form of Islam and gave them the title of Khojas. See *Sadruddīn*, Pīr.

HĀSID, ARJUN. See *Arjun Hāsid*.

HASIJA, HOLĀRĀM 'HANS'. See *Holārām Hasija 'Hans'*.

HASSĀRĀM SHARMA 'Piya' (d. 1982). Poet, whose *Hindu Jīvan* (Hindu Life; 1982) contains poeticised life-sketches of patriots and martyrs like Mahārāṇā Pratap, Chhatrapati Śivaji, Guru Govind Singh, Mahatma Gandhi, Subhash Chandra Bose, Lal Bahadur Shastri and other great personalities. It is aptly dedicated to Maharaṇa Pratap.

In 1983 he has presented a critical study of Sachal (q.v.), a Sufi poet. Hassārām is of the view that Sufi poets were also propagators of Islam in India. They did this without any use of force. While explaining the mysticism of Sachal, he has compared him with other Sufi poets.

HEMRĀJ NĀGWĀṆĪ, *the late*. Modern stage-actor, who has translated or adapted a number of plays for the Sindhi stage, taken from many Indian languages. *Saral Rekhāon* (1986) is a collection of poems. This book is really a simple exposition of the complexities of a middle-class man who is a victim of the contradictions of everyday life. He has also published *Mor Nachanda Rahan* (1970).

HEROINES OF SHĀH. See *Bhambhāṇī, Nārāyaṇdās.*

HIDAYATA ALI NAJFI 'TARIKA' (1860-1942). Poet, who was the resident of village Lalu-Ranka, Dist. Larkana, Sind. He was a Sufi poet and prose-writer. He was well-versed in Urdu, Persian, Arabic and Pushto, and has composed poems in all these languages. Najfi has a complete Diwan to his credit. He is famous for his emotional and Sufistic poetry. He has also written 'Tārīkh Shorai Sindh' (History of Sindhi poets) in Urdu.

HIK RĀT. See *Līlārām Phervāṇī.*

HIMTHĀṆĪ, HARI. See *Hari Himthāṇī.*

HINGORĀṆĪ, AMARLĀL. See *Amarlāl Hingorāṇī.*

HIR RĀNJHO. See *Hamal Khān Laghari.*

HIRĀN-JO-HĀR. See *Ghulām Alī 'Masrūr'*.

HIRĀNAND SHOWKIRĀM *Āḍvāṇī* (1863-1893). Writer and younger brother of Navalrāi Showkirām who translated Scott's *Talisman* into Sindhi and founded Sindhi journalism by starting the first literary magazine *Saraswati* in Sindhi in the year 1890. His early death at the age of thirty was a great loss to Sindhi life and letters. He lives in the hearts of Sindhi's also because Dayārām Gidumal commemorated his services to Sind in his *History of a Humble Soul*. For children, he wrote a book of short stories *Hīrān Jūṅ*

Kaṇyūn (Edges of the Diamond), which was published posthumously in 1926 by Bherumal Meharchand Advāṇī (q.v.).

HĪRĀNANDĀṆĪ, POPAṬĪ. See *Popaṭī Hīrānandāṇī.*

HIRO SHEVKĀṆĪ. Short story writer and critic, who is Professor and Head of the Department of Sindhi in Talrejā College, Ulhāsnagar (Maharashtra). He has written a number of short stories, but he is chiefly known as a critic. His short stories and articles have appeared from time to time in magazines and journals. He has given a new direction to the Sindhi criticism by his unique style. His *Jaizo* (Survey; 1981), containing five articles/papers, is a book of criticism. His article 'Sindhi Kathā Sāhitya meṅ Sindhi Jīvan' deserves special attention. He has also authored *Jiddat jo Mafaghum ain Sindhi Kahānī* (1975).

HIRO ṬHĀKUR. Modern scholar, who has published *Qāzī Qazān jo Kalām* (1978). Ṭhākur has taken great pains to decipher the jumbled hemstitches of the couplets of the first great Sindhi poet Qāzī Qazān (d. 1551) found from a monastery in Haryana. Hitherto only seven couplets of this Sufi poet were available but now the number has risen to 112. He has set the couplets in order, annotating and interpreting them together with an elaborate introduction.

HISTORY OF SINDHI LANGUAGE. See *Baloch, Nabī Baksh.*

HISTORY OF SINDHI LITERATURE. See *Ajwāṇī, Lālsingh Harisingh.*

HOLĀRĀM HASIJA 'HANS'. Writer, who is known for his mini novel *Pāyal* (1982). The writer falls in love with Pāyal, a woman of a country where a male is a taboo. He acquaints her with his own country, Bhārat, its people, their languages, composite culture, customs, problems, etc. all in a dream!

Kahānī Sindhiyat Ji (1982) is an assortment of stories, essays and humorous articles collectively published in a book form in the Silver Jubilee Issue of *Pushp*—annual magazine of BEST Sindhi Sabha. Hasija has a style of his own. In 1988 he has published *Rūhan San Mulāqāt,* while *Khushbū* is an anthology of prose and poetry. *Surhan jo Safar* (1989) is a book of reminiscences.

HOTCHAND DIALMAL. Writer, who, though a Hindu, brought out *Islām jo Paighambar* (The Prophet of Islam; 1931).

HOTACHAND MŪLCHAND GURBUXANI. See *Gurbuxani, Hotachand Mūlchand.*

HOTCHAND ṬHAḌĀṆĪ. Writer, who collected his brother Uttamchand's speech of 1896 and some articles on the Talpurs and issued *Mirs of Sind* in 1938.

HOTU 'SINDHU-PYĀSĪ'. Poet, whose *Mahika Miṭṭi-a-Jī* (1981) is a collection of poems; some of the poems are reminiscent of Sind. His second collection of poems is: *Jarki Wai Vatani Ji* (1984). In 1986 appeared his third poetical collection entitled as *Man jo Khanḍahar.*

HŪNDRĀJ BALWĀṆĪ (1946-). Modern writer, who has written short stories and anecdotes for children. He edits *Gulistān* (Garden), a children's monthly from Ahmedabad. He has also written over 13 books for children which include a short novel *Tārāṅ Bharī Rāt* (Star-studded Night) and *Bāl Gīt* (Children's Songs). 1979 was celebrated as the International Year of the Child. Ten out of fifteen books published during the year were of Hūndrāj Balwāṇī alone in *Gulistān* (monthly) series. Prominent among the children's books brought out by him is *Shāh Jūn Kahānyūn* (Tales from Shah) by Anwar Hali, *Soni Jhirki* (The Golden Sparrow) and translated stories from world literature and published in the book *Dunyā Jūn Bāl Kahānyūn*.

He has also edited in 1980 *Bāl Sāhit ain Sindhi-a-Mein Unajı Ahmiyat* (Childrens' Literature and Its Importance in Sindhi), which contains seven articles by the writers who have either been publishing childrens' literature or are keenly interested in it.

Hūndrāj Balwāṇı's *Qaid Thiyal Roshni-a-Ja-Tukra* (The Rays of Imprisoned Light; 1980) is a good addition to the books of short stories depicting conflicts of modern life. He has drawn his characters from real life which makes the reader feel that perhaps he is one of them. In this collection *Roshni-a-ja-Tukrā* is perhaps the best story in this collection. *Garam Māssa jā Saudāgar* (Traders in Flesh; 1982) is his third collection consisting of 7 short stories which portray realities of life in a simple but forceful language.

Mini Kahānyūn (1980) is a collection of 44 mini-stories from all over the world. They throw light on only a few moments of life in choicest words but in fact indirectly convey long stories. The editor has collected and presented them in one mini-volume.

Kamre jo T. B. Marīz (T. B. Patient of the Room; 1980) is a collection of seven Gujarati one-act plays by Ramesh Shāh and introduces a new experiment of absurd dramas in Sindhi theatre. *Hiku Gunāh Māf* (One Mischief Pardoned; 1981) is a collection of six short stories for children, translated by Balwāṇı from Gujarati into Sindhi; the stories were originally written by Yashwant Mehta.

For children he authored in 1981 *Sukhı Sansār* (A Happy World; 1981), which is the story of two friends—one leading a happy life and other a miserable one. Earlier he had earned a prize on *Master Mokal Te* (The Teacher on Leave). For children also, he wrote *Anmol Motı* (Precious Pearls; 1982), which is a two-act play. How a teacher corrects some naughty boys with a touch of psychological treatment is the theme of the play. The book is well illustrated. Another addition to this genre is *Gyān jo Khazāno* (Treasure of Knowledge; 1982), which contains introductory articles on stamp collecting, evolution of banks, newspaper printing process, etc.

In 1983 Hūndrāj Balwāṇı produced some outstanding books: *Chothon Bandaru* (The Fourth Monkey), a collection of seven short stories, *Hindi meṅ Sindhi ke Bāla Gıta* (2 vols., containing Sindhi songs with their translation in Hindi verse and *Mashinı Manhu* (Robots; written for adults). Another book for children is *Kue Ladhi Haidagarhi* (1985).

The *Bāl Sahitya jo Vikās* (1986) presents a good account of the growth of children's literature in Sindhi, with a peep into the psychology and grammar of art behind it. In 1987 has appeared his short story collection *Darbārı*. He has also authored *Adabı Jaizo*.

HŪNDRĀJ DUKHĀYAL. See *Dukhāyal, Hūndrāj.*

HUR MAKHI JA. See *Lālchand Amardinomal Jagtiāṇı.*

HYDER BAKHSH ALLĀHDĀD KHĀN JATOĪ. See *Jatoi, Hyder Bakhsh.*

I

IHSĀN BADVĪ (fl. early 20th cent.). Scholar, who has authored Sindhi Essays on Literary Criticism. He has devoted a chapter to Abojho's poem *Mussadās Abojho* in his essays. He has also authored *Tanqīd ain Tanqīd-nigārī* (Karachi, 1958).

IHSĀNĪ, USMĀN. See *Usmān Ihsānī.*

IMAM BAKSH KHĀDIM (1861-1918). Writer, who was born at Shikārapur. He was well-versed in Persian, Urdu and English. At the time he joined as a trainee in Training College for Men, Hyderabad in 1886, literary gatherings were being held at Fazil Shah's house, where Akhund Kāsim, Fazil Shah, Fazal Muhammad Matim, Muhammad Hashima Mukhlis, 'Sangi', 'Gadā' and other prominent poets used to come regularly. Khadim attended these gatherings and was acquainted with all these poets. He took lessons of poetry from Akhunda Kasima. With association of Akhunda Lutufullah Hyderabadi, the writer of *Gul-Khandan,* Khadima was inclined to prose-writing. The books to his credit are: *Hīra-Ranjho* (drama), *Hātim Tāī, Chār Darvesh, Behram Gor, Alif Lailā* (all fables), *Farhang-e-Tib, Do Wayo* (a guide to learn Persian), *Inshai-Khadima* (Art of Letter-Writing) and *Kulyat-e-Khādima* (q.v.).

IMDĀD HUSSAINI. Modern poet, son of Fazal Muhammad Shah Hussaini, his full name was Imdād Ali Shāh. He belongs to Tikhar, Dist. Hyderabad, and comes from a learned Syed family.

He is one of the prominent modern poets of progressive school headed by Sheikh Ayāz. He had discarded the Persian and Arabic words and phrases and uses a very simple and indigenous words, phrases, similes, metaphors and other figures of speech. He is deep in thinking, simple and delicate in expression of beauty of Nature. He writes *Nazm, Qita, Āzād Nazm* (free verses) and *Ghazals.*

IMDĀD QĀZĪ. Modern scholar and the most recent editor of *Shāh-jo-Risālo* (q.v.). His wife Elsa Qāzī, is poet and translator of Shāh's lyrics. Imdād Qāzī is also the author of *Shāh Abdul Latīf* (1961).

INĀT, MIYŪN SHĀH (c. 1625-1713). Great poet, who was a contemporary of Shāh Abdul Latīf (q.v.). At the time of his death, Shāh Latīf was a young man in his twenties. Like his predecessors, Qāzī Qāzan and Luft Allāh Qādrī (qq.v.), he sings of Hindu *Jogīs* and, in his *Surud Rāmkalī* (poem based on *rāgiṇī/rāga* Rāmkalī), makes references to their pilgrimages to Jagannāth Purī, Hinglaj, Konkan and even Malivār (Malābār). He makes Gorakhnāth and Vīrnāth as the exponents of this cult. He is the first poet to compose poems based on the traditional tales of Sind, as was the wont of *Bhakta Kavis* or *Prem Margis* (realizing God through the path of love) elsewhere in India.

Ināt's biographer, Nabi Baksh Baloch (q.v.) has brought out a sumptuous volume entitled *Poetry of Shāh Ināt* (Sindhi Adabi

Board, Hyderabad 1963), in the Introduction to which he writes: "Thus Shāh Ināt or Miyun Shāh Ināt, as has been affectionately called by his progeny and the people, was essentially a poet of the seventeenth century A.D. He was a classical poet inasmuch as he used the classical Sindhi idiom and employed the classical forms of Sindhi *bait* and *wai* or *kafi* in his poetry. Yet he heralded a new era in the domain of Sindhi poetry by combining the poetic contents of the age-old bardic tradition and of the more cultivated spiritual thought of the Sufi-saint poets. Prior to this, Sindhi poetry had been nurtured by the country bards and the professional minstrels to commemorate the valour of the heroes in wars or the munificence of the generous in peace and to entertain the people by composing and singing their folk tales and pseudo-historical romances. It was also employed by the Sufis and the saints as a medium to express their spiritual ideas and experiences to convey their personal approval or disapproval of the deeds of some contemporary individuals. These two streams had not yet come to a confluence; each followed its own course. While the bardic tradition was more widely diffused, spiritual poetry had successively found its great exponents in the great Sufi poets reaching almost its climax in form and expression, in the compositions of Qāzi Qāzan and Shah Abdul Karim (qq.v.), the great grand-father of Shāh Abdul Latif. They were the great predecessors of Miyun Shah Ināt, and we find their poetry essentially spiritual and didactic in content, little related to the life of the people or their traditional heroes, folk-tale and romances. . . . Combining the two traditions, he forged a new line as a "saint-poet of the people" singing about their heroes in war and peace and their traditional tales and romances as well as about the traders, weavers and the monsoon rains on which depends the prosperity of the people. He also treated the spiritual themes of love and hope in his poetry and composed verses in praise of the saints and selfless devotees in search of God. The volume of his poetry that has reached us pertains to twenty main topics covering all the above themes, each a chapter by itself, headlined in the extant manuscripts as "SURUD" indicating the specific mode in which each one was to be sung. . . ."

"According to the oral tradition current to this day, Shāh Abdul Latif is said to have gone and met the elderly Shāh Ināt more than once and they recited to each other some of their parallel verses on common themes. However, that may be, there remains no doubt that young Shāh Abdul Latif was strongly influenced by the form and technique used by Miyun Shah Ināt, and within the framework of his poetic genius he adopted them even to the extent of using some of the same idioms and expressions though with a more precise skill and insight. No doubt Shāh Abdul Latif soared higher in the realm of ideas than Miyun Shāh Ināt, who, as a pioneer, was mainly concerned with the contents of his new themes and experiments in the use of powerful idiom and fresh imagery to render the description more vivid and more poetic. But in so doing he set the fashion and paved the way for the advent of Shāh Abdul Latif."

Born at Nasarpur, he is therefore known as Shāh Ināt Rizvi Nasarpuri. Collection of his verses *Miyun Shāh Ināt-jo-Kalām* has been published by the Sindhi Adabi Board, Hyderabad (Sind).

INDIRA VĀSWĀṆI. Modern short story writer, who is known for the short story collection *Nalo. . .?* (The Name. . . ?; 1987). In the story 'Nalo', the heroine Ratnā confronts sexual harassment at the hands of her boss in the office and quietly surrenders herself to his perverse overtures in return for gifts and raises in her salary.

INDRA BHOJWĀNĪ. Modern poet, who has experimented with *tanhā* (one-line poem).

INQUIRY OFFICER. See *Qalıch Beg, Mirza.*

INSĀN INSĀNIYAT. See *Rochirām Sadani.*

ISARDĀS RAISINGHĀṆĪ. Writer, who in 1964, translated Marcus Aurelius' *Meditations* under the title *Ātma Vichār,* which recalled Pribhdās Bherumal's translation of Bunyan's *Pilgrims's Progress.*

ISHĀQ ĀHINGAR. Poet, who flourished at the end of the Samma era or around 1500. There are references to his poetry in chronicles, but only one couplet is extant. The couplet has a fine conceit when the poet says: He would fain be a cocksparrow and sit in the winnowing scoop of his love, so that he might hear her sweet caressing words.

The poet lived in Narankot (now Hyderabad).

ISHWAR ANCHAL. See *Anchal, Ishwar.*

ISHWAR BHĀRATĪ. Modern writer, who is known for his short story collection *Zahru* (Poison; 1978). Bhāratı has dedicated his collection to Russian novelist Dostoevski (1821-81), because he was influenced by him. The themes of his second short story collection, *Dushman* (Enemy; 1982) are varied and interesting. The realization of the ultimate truth lies in helping even those who misbehaved with one is the topic of the story entitled 'Dushman'. In all, Bhāratı has proved to be a successful short story writer. In 1986 has appeared his short story collection *Pahāḍ;* in one of its stories he dwells on a retarded child whose various mental reactions, such as, attack, approach, withdrawal, aggression and surrender have been brought out with an observant eye.

ISHWAR CHANDRA (1937-). Writer, who is known for his short stories. His themes cover a wide range and include social, economic and psychological problems. In his short stories generally feature lower grade workers in offices or elsewhere. His stories have certain distinctive qualities, the main one being his diction, but it is actually the diction of the common man. One of the best of his stories is *Moh* (Attachment), which deals with the life of a man who has retired from Railway Service. Having been a methodical worker, he is so much worried when he comes to know that the young man who has taken his place has made a mess of everything that he calls on the head clerk to offer help to the young man in his work. When his offer is politely rejected, the old man sadly returns in tears. His *Sakht Chahre Wāro Manhu* (The Man With a Hard Face; 1980) is his fourth collection of short stories consisting of four short stories. Each one of them hits the society with satire. The stories also depict Sindhi life and atmosphere. His collection *Moti Ayalu Māzı* (The Past Repeated; 1981) contains 7 stories. His stories are touching.

In 1983, Ishwar Chandra has brought out two short story collections from Ajmer, titled: *Sata Kahānyūn* (Seven Stories) and *Chokiro-Chokiri* (A Boy and a Girl). Most of the stories in the former deal with domestic problems and matrimonial relations, while in the latter depict social evils. The following year he has published another short story collection *Sāgioi Sawāl* (The Same Question). In the stories the author observes the situations with a cold eye and captures the aimless, rootless and heartless situation of the lost generation. *Ratu* (Blood; 1986), a short story collection, contains stories already published, but the author has selected stories written on a single subject—the predicament of the continuity of blood or blood relations. In all the stories, there is an old man, a father, who is always at odds with his sons who are the objects of his shattered dreams. He is disillusioned by the behaviour meted out to him by his sons, whom he has brought up by his sweat and toil.

Ishwar Chandra is also the author of a film-script for television; the script is *Para/ Shāyad* (But/Perhaps; 1987).

ITHĀD. See *Guli Kripālani*.

J

JAFFAR MAKHDUM BŪBKAI. Writer, who was a contemporary of Makhdūm Nūh of Hala and Shah Abdul Karim of Bulri. It is said that he wrote a book in Sindhi prose, but there is no specimen of his writing.

JAGAT ĀḌVĀṆĪ. Editor of the Kahani Sahitya Mandal, which started in 1939, continues to this day. The Mandal maintained high literary and artistic standards and published the best from all languages, including some translations from South Indian languages and European languages. Āḍvāṇi is a very sensitive translator and strives for near perfection. He has edited *Khir Bharya Hathra* (1966).

JAGDISH LACHHĀṆĪ. Modern writer, who is known for his *Adabi Sanas* (Knowing Literature; 1969). In the field of children's literature, his popular work is *Jhirkia Ladho Ṭako* (A Sparrow Found a Small Coin; 1979), which is a short story collection. The book contains eight stories from Sindhi folk-tales, fairy-tales, and some old stories retold in the author's own style and set in bold and black type. Each story is well-illustrated with relevant pictures.

Lachhāṇi has also produced a mini novel *Rūp Nagar ji Rājkumāri* (The Princess of Rūpnagar; 1982), which is based on the Sindhi folk-tale Rai Diyāch (q.v.) and Bījal, meant for entertainment and education of children. A youngman named Rahib saves the princess from the bondage of a demon after crossing all the hurdless set by him. The story is a saga of courage and challenge to face dangers in life.

In 1983 he has published *Gulāni Phulāni ji Rāni* (A Queen of Flowers), which is a children's novel. He has also authored in 1984 *Shahu ain Sufī Mati* (Shāh and Sufism), a work on research criticism. Another book for children is *Bāla Kahāniyaṅ* (Tales for Children; 1985). *Hikro Ho D'ahiri* (1989) is a collection of tales and folk tales for children.

He has also written film-scripts for TV. Along with Manohar Bedi he has written the video script: *Pau Phaṭi Popaṭi.*

JAHĀN ĀRA. See *Abdur Razāk Memon.*

JAIRĀMDĀS DOULATRĀM (b. 1892). Scholar, who was born in Karachi (Pakistan). After passing M.A., LL.B., he started practice as a lawyer, but in 1921 he plunged headlong into the national freedom struggle under the influence of Mahatma Gandhi. For some years he edited English and Sindhi dailies. After the partition of India, he was appointed the Minister of Food and then as Governor of Assam. His works are available both in English and Sindhi.

He has authored *The Ancestry of Sindhi* (1957). In this work, he doubts Mārkaṇḍeya's statement in section 18 of the *Prakrit-Sarvasva* that the Vrāchaḍa

Apabhraṁsha had originated in the Sindhu Desh. He suggests that Sindhi has evolved not from Vrāchaḍa Apabhraṁsha but from the local variety of Prakrit which had developed along its own lines in the lower Indus Valley, with its centre of life at Brāhmaṅka . . . or Brāhmanābād, as known to Arab and Persian historians. The course of evolution of the Indo-Aryan languages . . . would appear to support the above possibility and to suggest that an ancient variant, of the pre-Vedic Prakrit, spoken by the people of the lower Indus Valley has probably continued to evolve, acquiring the form of Old Sindhi in the phase of the "Secondary" Prakrit. His argument is not accepted as there was never any pre-Vedic Prakrit; all the Vernaculars or Prakrits in Sind whether of the Mohan-jo-Daro Civilization, or before it, were post-Vedic Prakrits. He is of view that Sindhi in India should adopt the Devanāgari script for Sindhi.

JAISINGHĀṆĪ, CHANDULĀL. See *Chandulāl Jaisinghāṇī.*

JAISINGHĀNĪ, SHYĀM. See *Shyām Jaisinghānī.*

JALBĀṆĪ, AHMAD KHĀN. See *Ahmad Khān Jalbāṇī.*

JAMĀL ABRO (1924-). A learned Sindhi writer, who is son of a well-known educationist and scholar, Ali Khan Abro. At present Jamāl is working as a Sub-Judge.

Jamāl is among the best living short-story writers and is the pioneer of modern Sindhi short-story. He writes for masses, and depicts their miserable conditions. His style is extremely emotional and impressive. His language is simple, sweet and homely. The best short-stories of Jamāl are: Shah-jo-pharu Pishu-Pasha, Khamise-jo-Koti, Mehrbani and Mān-mard.

JAMĀLĪ, SHEIKH HAMAD BIN RASHIDUDDĪN (d. 1362). Poet, who was a resident of Samui, near Tatta. He flourished during the days of the Samma rulers. There are references to his poetry in chronicles but his verses are no longer extant.

JASHAN VASWĀṆĪ. Poet, who is known for his *Anjali-a-Jā Gīt* (Lyrics of Anjali; 1982), which is a collection of 100 poems in praise of his spiritual master—Sadhu T. L. Vaswāṇī (q.v.). Some of the poems advise the seeker to find Him within. Love for his guide and pangs of separation from Him are the key notes of Anjali's poems. Some poems could be set to music.

JATOI, ALI NAWĀZ. See *Ali Nawāz Jatoi.*

JATOĪ, HYDER BAKHSH ALLĀHDĀD KHĀN (1900-1970). Poet, who was born at a small village named Bakho Dero in Lārkānā district of Sind. When he was a student of the D. J. Sindhi College, Karachi (in the twenties) he composed *Darya Shāh* (Apostrophe to the River Sindhu) which in its high flights of imagination stands unrivalled to this day. It is a masterpiece work. His poem has reached nearly every Sindhi and the poem is even now recited with glee. He joined service in the Revenue Department and resigned from the post of Deputy Collector in 1943 and took keen interest in politics. In 1930 he published *Tuhfa-e-Sind* (Gift of Sind) in which his satirical poem 'Shikwa' (Complaint to God), after the style of the Urdu poet Muhammad Iqbāl, offended the Mullas who got the book banned. While in the Revenue Department, he had to visit rural areas where he saw the miserable condition of the peasants and workers. This naturally drew him towards them. His poems and short stories depict the lot of the poor people and he was so much attached to the poor masses that for many a time he had to undergo imprisonment in his fight for their cause. He became the rallying point for those who stood for the peasants and shouted *Hari Haqdar*. He is a rare man who has deliberately sacrificed not only his job, but also his poetical career, and has been courting imprisonment, just for the sake of the poor and the oppressed. At one time he was regarded as the most outstanding of living Sindhi poets after Bewas (q.v.). His *Āzādī-e-Qaum* (Song of Freedom; 1946) reveals him as a revolutionary in politics as also in literature. This is perhaps the first book in Sindhi poetry in which the socialist viewpoint has been presented.

He began as a follower of the 'Sangi School' and then became revolutionary in politics as also in literature.

Besides the above works, he authored *Hārī Kahāṇyuṅ* (short-stories).

Jatoī holds a prominent place in the history of Sindhi literature.

JAWĀHAR-UL-LUGHĀT. See *Abdur Rahīm*.

JAYANT RELVĀṆĪ. Modern writer, who lives in Rajkot, where he edits *Sindhu Bhāratī*, a Sindhi literary magazine. Besides Sindhi, he is fully conversant with Gujarati and Hindi. He has also translated Sindhi works into other languages. His original short-stories in Sindhi hold an important place in Sindhi literature. His principal works are: *Ālyūṅ Palkūṅ Udās Neṇ*, *Bandhnani Jā Pinjarā* (both short-story collections), *Safed Safed Ūndhi* (novel) and *Sindhu ane Godāvarī* (tr. of Sindhi stories in Gujarati).

JEṬHĀNAND BHIRYĀI, MASTER. Writer, whose play *Nala-Damayantī* was the first play staged by the D. J. Sindh College Amateur Dramatic Society in Karachi in 1894. The drama was based on an episode of the *Mahābharata*. It was staged again by the Hyderabad Pleaders' Club in 1908.

JEṬHĀNAND LĀLVĀṆĪ (1916-). Writer, who has written two biographies: *Jai Prakāsh Nārāin* (1947) and Babu *Rajendra Prasād* (1936). He started *Phūlistān* (Garden), a monthly containing stories with pictures.

In 1964 he was the first to make an attempt to collect some lyrics and hymns composed in honour of Amarlāl or Jhūlelāl and introduce them with a short biography of the saint-warrior (see *Ūḍerolāl*).

Lālwāṇī has over 40 books, original and translated, to his credit. His novel *Samāj jo Shikār* (The Victim of Society; 1980) is based on an age-old custom of dowry, which has ruined thousands of lives and families. The novel makes an interesting reading. He also authored another novel, *Municipal Councillor* (1944).

JEṬHĀNAND NĀGRĀṆĪ (fl. early 20th cent.). Writer, who was popular for his *Gāmṭū* (fake) series of one-act plays. His *Gāmṭū Doctor*, *Gāmṭū MLA*, *Gāmṭū Editor*, *Gāmṭū Vakīl*, etc. exposed one or the other social evil in a lighter vein. He believes in the motto—laugh and the world laughs with you. His plays were amusing farces without literary merit.

He also wrote short dramas full of humour for children.

JETHĀNAND NENUMAL 'TĀB'. Writer, who is known for his drama *Phasī Thī Phūlan Jī Mālha* (The Noose Became the Garland; 1981). The characters believe that freedom could be achieved only through violence. They resort to shooting down British officers, their Indian informers, derailing trains, looting banks, post offices, etc. Both the Hindus and Muslims work in unison. Mahatma Gandhi gives a call to freedom fighters to eschew violence, and all the party members surrender themselves to the police along with arms and ammunition.

JEṬHĀNAND SANVLĀṆĪ. Writer, who wrote the biographies of Guru Nānak and other Sikh Gurus in 34 volumes (1910-20) under the title of *Nānak Prakāsh.*

JEṬHMAL PARASRĀM GULRĀJĀṆĪ (1886-1948). Writer, who belonged to Hyderabad (Sind). He was a very popular journalist, social worker, Sufi and a Theosophist. He was well-versed in the principles of Brāhmo-Samaj, Sanātan Dharm, Islām and Theosophy. His services and contributions to Sindhi Literature are many. In collaboration with Diwan Lālchand Amardinomal (q.v.) he set up the Sindhi Sāhit Society in 1914. After the influence of Home Rule in 1917 he started a daily Sindhi newspaper, *Hindi-vāsī*, but later called it *Bhārat-vāsī*. He was the founder of Nain Sindhi Library (New Sindhi Library) in 1924. He also started a series of 'Sasto Umdo Sāhityamālā' under which he brought out the translation in Sindhi of the great works of world literature. He was the editor of the monthly *Rūh Rihāṇ*, which was to preach the principles of Theosophy and Sufism. He authored *Sind and Its Sūfis* (1924). After Partition, he migrated to India where he died in Bombay.

He was a devotee of Shāh Latīf. In his booklet in English on Sufis of Sindh and his Sindhi books on Shāh and his stories, he did much to awaken in Sindhis a love for their great poet. He has written about forty books, important of them are: *Mon Wan* (a novelette), *Gul-Bilās* (translation from English), *Paighambar-e-Islām* (Prophet of Islam), *Hamlet* (translation from Shakespeare), *Sachal Sarmast* (1922; a critical work), *Shāh-jūn Ākhāṇyūn* (q.v.), *Pūrab Sandeśa* (an adaptation of Arnold's *Light of Asia*) *Mirāṅ Bāi-a-Ṣabda, Gautama Buddha, Tūfān* (translation of the *Tempest*) and *Faust* (translation from Goethe). His most readable work is *Pūrab Sandeśa,* even though it is an adaptation. He wrote short life-sketches of Bhai Kalāchand (a social reformer) and Abdul Latīf Bhiṭāī in 1914 and 1915 respectively. His other work is *Chanaposh jū Ākhaṇyūṅ* (short stories).

Jeṭhmal Parasrām was instrumental in either translating or writing books on theosophy, mysticism and religion. His *Satgura je Charṇan Meṅ* (From J. Krishnamūrti's 'At the Feet of the Master'; 1940) and *Gyān Sār* (The Pool of Wisdom by J. Krishnamūrti, 1944), *Sidhyūn ain Chakra* (Charles Leadbeater's Talk on the path of occultism and chakras'; 1940), and *Yog jī Samjhāṇī* (Annie Besant's *Introduction to Yoga;* 1932) are all inspired by theosophy. His original works include *Ātam Vichār ain Om jī ākhāṇī* (Thoughts on Self and the Story of Om; 1927), *Maut Āhe Kona* (There is no Death; 1935), and *Bhagavatgītā ain Rājgyān* (A Short Commentary on the Gītā; 1927). He also authored *Qadīm Sindh* (1925) and *Shāh Bhitai ji Hayatī* (1915).

Jeṭhmal Parasrām is one of three (others being Bherumal and Lālchand) to whom Sindhi prose is indebted for its present flexibility and artistic excellence.

JEṬHO LALWĀṆĪ. Writer, who edits *Stage* (quarterly magazine, exclusively devoted to stage and drama for children). He has brought out in 1979 three issues—prominent among them being *Band Darwāzā* (Closed Door), containing three one-act plays translated from Gujarati. He has also translated a children's novel in Gujarati written by Jīvram Joshi and titled it *Jāduī Chaḍho* (Magical playing-marble), a wish-fulfilling object. The book is well-illustrated. His *Tuhinjā Gham, Muhinjā Āhin* (Yours Sorrows are Mine; 1980) is

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a collection of five one-act plays. Love marriage, marriage through advertisement and April Fool are quite good topics but lightly treated. *Qātil Keru*? (Murderer Who?; 1981) is a collection of three one-act plays translated from Gujarati originally written by Damu Sangani. *Qātil Keru?* is a detective story and is easily the best of the three plays.

His book on art: *Nāṭak ain Raṅg Manch Kalā* (Drama and Stagecraft; 1981) is divided into 15 chapters which throw light on various forms of drama (One-act play, Short Play, Radio and TV Play, Filmy Drama and Absurd Drama); stage-setting lighting and colour effects; the qualities of an actor, director, etc. It is supported by a list of dramas (both original and translations) published in Sindhi after Partition, dramatic societies and other performances year-wise, photos of scenes from various types of dramas enacted, sketches of stage, and lastly the list of help books.

Post Mortem (1982) containing 6 stories is his first short story collection on social topics, e.g. longing of a married woman for a child, suicide, difficult companionship in a journey, students' strike and consequent violence, casteism, etc. of these stories, *Post Mortem* is perhaps the best.

To acquaint the children with space travel, he has brought out in 1982 a booklet entitled Ākāshī Yātrā.

In 1984 he has published *Sindhi Nāṭya Darsḥan*, which traces the history of Sindhi drama and its development.

JEṬHWĀṆĪ, HARI KĀNT. See *Hari Kānt Jeṭhwāṇī*.

JETLEY, KRISHṆACHANDRA TOPAṆLĀL (1910-). Writer, who was born in Hyderabad (Sind). From his childhood, he learnt Hindi and Sanskrit along with Sindhi. Besides these, he commands a good knowledge of Marathi, Gujarati, Punjabi, Bengali and English. From his student days he has a certain fascination for languages. After partition of India in 1947, he resides permanently in Poona. His research articles on Sindhi language, its script, history of Sind and Sindhi literature have appeared in magazines and journals. Among his works, *Sindhi Bhāshā kā Sankshipt Parichaya* (Concise Introduction to Sindhi Language; 1957) occupies a prominent place.

An eminent Sanskrit scholar, he has translated Kālidāsa's *Meghadūta* into Sindhi verse in the same Mandākrāntā metre. Meaning of difficult words is given in the footnotes. Explanatory notes at the end of the book have been prepared by his equally able son Murlidhar Jetley (q.v.).

JETLEY, MURLĪDHAR KRISHṆA-CHANDRA (1930-). Writer, who was born in Hyderabad (Sind). He got his doctorate from Deccan College, Poona for his work on Sindhi language. Nowadays he is Professor and Head of the Sindhi Department in Delhi University. He is mainly occupied with research in Sindhi language and literature as also in the history of Sind and his articles have appeared in magazines, journals, etc. In 1972 appeared his *Sindhi Sāhitya jo Itihās* (q.v.; History of Sindhi Literature), which is regarded as a landmark in this field.

In 1983 he has edited (along with Motilāl Jotwāṇī) a book entitled *Dr. Hotchand Mūlchand Gurbaxani—Sandusi Jīvan Charitru ain Rachināun* (Dr. H. M. Gurbaxani: His Life and Works), which contains critical papers read at the birth-centenary symposium of Gurbaxani organized by the Ministry of Education. The papers compiled here attempt to evaluate the contribution of Gurbaxani to the growth of prose and literary criticism in Sindhi.

JHĀMANDĀS BHĀṬIA (1902-65). Writer, who was born at Shikārpur. After his retirement from Government service as Professor of English, he wrote mostly poetic-prose, which has been translated into German and published in Indo-Asia and Irin magazines of German language.

He is a Vedantist and mostly writes on the topics concerning his ideas. He is the author of: *Sāin Qutub Shah* (edited), *Sain Isarlāl* and *Kauromal. Sāin Qutub Shāh* (Siritual Master Qutub Shāh) is a book on the great Sūfi poet. This work appeared in 1947.

JHAMAṬMAL KHŪBCHAND BHĀVNĀṆĪ. See *Bhāvnāṇı, Jhamaṭmal Khūbchand.*

JHAMAṬMAL NĀRŪMAL. Well-known grammarian and lexicographer. He was a first Assistant Master of Shikarpur High School. The date of his birth is not known but he lived in the early days of the British period. He has the following books to his credit: *Vijut-pati-Kośa* (an etymological dictionary) and *Nao Sindhi Vyākaraṇ (New Grammar of the Sindhi Language;* 1892).

JHĀNGYĀṆĪ, SANTDĀS. Writer, who is known for his essays on Shāh Abdul Latif, published under the title *Jinhi Sipun Sujhe Kadhiyun Pātar Pehi* (Those Who Dived Deep to bring the Oysters; 1985). This work is well constructed.

JHĀNGYĀṆĪ, SANTRĀM MANGHĀRĀM (1926-). Writer, who was born in Hyderabad (Sind). He was Head of the Sindhi Department in the Deshbandhu College, Delhi. His essays, research articles, poems, short stories, etc. have appeared in magazines and journals. His works in book-form are: *Adab jı Rāh Mein, Jay Gangotrı, Halu Punhal* and *Pāp jı Māyā.* He has also published articles in English on Sindhi language and literature. He is, however, known for his essays.

JHŪLELĀL. Same as Ūḍerolāl (q.v.).

JHUREMALĀṆĪ, M. K. Modern scholar, who has brought out in 1979 *Miskın Nāmo,* duly edited by him. It is a voluminous work of Sayyid Hādı Bakhsh 'Miskın' (1879-1942), grandson of a renowned Sufiq Qutb Alı Shāh and son of equally famous mystic Roshan Alı Shāh of Tando Jahaniya in Hyderabad, Sind. The Sūfı *Kalām* or poetry of both the latter Faqırs was published long back in Sind. Jhuremalāṇı has, therefore, done great literary service to Sindhis in both the countries of India and Pakistan by bringing out the Sūfistic poetry of Hālı Bakhsh. It contains beautiful mystic thoughts, references to *Hinglaj* and *Samis,* his faith in oneness of God who pervades in both friend and foe, Rāma and Rāvaṇa. Analogies have also been drawn from Sindhi folk-tales. It has a 14-page supplement giving meanings of difficult words.

JĪVAN GURSAHĀṆĪ. Modern writer, who has adapted many plays for the Sindhi stage, taken from many Indian languages. After Independence, he settled down in Delhi. He wrote and directed many one-act plays, e.g. *Ḍett Letı* (Dowry, 1950), *Fashionable* (1952), *Kāko Bahlaṇia Wāro* (Uncle from Bahlaṇia, 1954), *Nılam* (1958) and *Marriage Bureau* for Delhi audience.

Jıvan Gursahani (1987) is a collection of perceptive biographical sketches on Gursahāṇı, the stage director and artist.

JĪVAN PHULVĀRĪ (Garden of Life). Work (1939), which contains the life-sketches of poets like Kabır, Mırā, Nāmdev, the Persian poet Sheikh Sādi and Sindhi poets like Latif, Gul Muhammad and Lılārām Khāki.

JIVAN VED. See *Pritamdās Tharanī*.

JIVTĀṆĪ, NIRMAL. See *Nirmal Jivtāṇī*.

JIWAT JYOT. Modern writer, who has written short stories and anecdotes for children. His *Dadi-a-jūṅ Akhanyūṅ* (1960) received Children's Literature Prize Competition from the Government of India. The book consists of interesting tales told by the traditional grandmother to grandchildren.

JIWAT SINGH SAINANI (1840-99). Saint poet, who was born in Kamber, District Lārkānā. He was a Vedantic poet. He has composed *Kafīs* (in Sindhi) and also Bhajans in Hindi. He served as Patwari in the Revenue Department. He was a disciple of Sain Villaitrai, founder of the Kambar Darbar or Shrine (this shrine has now been removed to Kandivili in Bombay). Jiwat Singh practised austerities and yogic practices and composed devotional poems, the most famous of which is that in which he says to God, "You are my Master and I your humble handmaiden".

JOHAR NAZM. See *Bherumal Meharchand Ādvāṇī*.

JOTWANI, MOTILAL. See *Motilal Jotwāṇī*.

JUMAN CHĀRAN (d. 1738). Poet, who was contemporary of Shāh Abdul Latif Bhitai. His 'Munajat Ya Pira Piran Bādishah' (Oh! Master of Masters! King!) is among the first *Munajats* ever composed in Sindhi. It contains sixty-one stanzas.

This *Munajat* has gained him a lot of reputation. Juman composed this poem in praise of Pir Abdul Qādir Jīlānī of Baghdād. So far as the theme and style is concerned, this poem has an everlasting appeal. As regards the metrical use of words, style, diction and rhythm, this poem occupies a prominent place among the *Munājāts*.

JUNEJO, ABDUL JABBĀR. See *Abdul Jabbār Junejo*.

JURM BEWAFA. See *Usmān Ali Ansārī*.

JYOT. See *Gogia, J. K.*

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KALĀ PRAKĀSH (1934-). Writer, who was born at Karachi. After partition, she migrated to India and settled down at Bombay. She is a novelist and a short-story writer. She expresses her ideas with lucidity. Kalā has three novels to her credit, which are: *Hik Dil Hazār Armān* (One Heart, Thousand Longings; 1957), *Shishe ji Dil* (The Heart of Glass; 1960) and *Sapno Hiku Sukhan Jo* (A Dream of Happiness; 1971). Her setting in each novel is the middle-class family, closed within itself and oblivious to the world around. Her continuous theme in her novels is the fate of the sensitive woman who wants to love and be loved but whose emotional attachment to the people around her creates misunderstandings, which, in the small coterie of middle-class life, cause misery for all concerned. The story of *Shishe ji Dil* starts in Sind, where a boy and a girl, who love each other, marry after some struggle. In the wake of the partition of the country in 1947, they move to a suburb of Bombay where they lead a joint family life—two brothers and their wives. It is the simplicity of the heroine Sarlā, who innocently wants to distribute love to all-around her that creates problems. Misunderstandings increase as Sarlā claims her right on every favour of love which her husband shows in the family. She dies a lonely death, starved of the love which she had prized so much in life.

She is also a poetess and her poems have appeared in 1964.

In 1988 she has published another novel, *Waqt, Vithyūn, Vichhotyūn* (The Time, the Crevices and the Distances), which depicts powerfully various problems of working women of middle-class families in big cities like Bombay. Such women are sandwiched between their official duties and domestic responsibilities.

KALPANĀ, MOHAN. See *Mohan Kalpanā.*

KALWĀṆĪ, MENGHRĀJ. See *Menghrāj Kalwāṇi.*

KALYĀṆ BŪLCHAND ĀDVĀṆĪ (1911-). Critic, who was born at Hyderabad (Sind). He was a school teacher in Sind. Besides Sindhi, he is a scholar of Persian and English. A famous critic of poetry, he has mostly written on Shāh Laṭif, Sachal, and Sāmi (qq.v.). He migrated from Hyderabad after Independence and settled down in Bombay. He also worked as Professor of Sindhi in Jai-Hind College, Bombay. His collection of poems has been published as *Rāz-o-Nyāz* (1961) but in Sindhi literature, he is known as a critic and essayist. He is the author of *Shāh* (1951), *Sāmi* (Critical study, 1953), *Sachal* (Critical study, 1954), *Shāh-jo-Risālo* (Critical edition, 1958) and *Shakuntalā* (1946). His critical edition of *Shāh-jo-Risālo* has got him the Sahitya Akademi Award. He did solid work on Shāh by annotating all the *Surs* of Shāh in a sumptuous one-volume publication which it is a pleasure to read and handle. His book on Shāh is a 'must' for every student of Shāh.

KAMAL, M. (1925-). Sindhi poet, who has published several collections of *ghazals.* His *ghazals* have earned wide popularity.

His one-act play *Māchis Kithe Āhe* (1977) has been successfully presented on the stage. In 1979 he wrote his social comedy entitled *Municipal Councillor.* It contains three humorous one-act plays which though independent of one another can be streamlined into one. The last two, however, dwell on the same theme, viz. Motu's marriage.

His collection of poems, *Panjahu Ghazala* (Fifty Ghazals; 1983) represents a peculiar trend in the traditional form of poetry. The ghazals, depicting various experiences of the poet in his daily life, are generally satirical in tone. In 1986 appeared his book of poetry entitled *Bah ja Wāris* (1986). Kamal's *Ghazal* is no more a love-poem in Sindhi now. He talks about the burning realities of the time, the degradation of social values, loss of personal security and freedom of a doomed individual and the political chaos prevailing today. He exposes the paradoxes and hypocrisies that have crept into socio-political modalities and, like a rebel, asks for a totally new era.

The *Khoto Sikko* (Counterfeit Coin; 1987) is a collection of one-act plays, which establishes him as a great perceptor of manners and mores in the society. Written in the people's language, the plays depict absurdities and incongruities which have crept into our modern life.

In 1988 he has brought out a collection of his metrical compositions under the title of *Meranjhiro Thaku* (Murky Fatigue), which is based on modern sensibility and is an example of flawless poetic art. *Socha ja Pachha* (1989) is a collection of new poetry, while *Unjayal Lahar* (1989) is a collection of *Ghazals.*

KAMAL PIYĀSĪ. Modern poet, whose sentimental poems under the title of *Gīt Mañjarī* have appeared in 1964. *Shāh ain Paśūn Sansār* (1986) by Piyāsī has analysed Shāh's natural poetry in the context of the animal world of those times. He has also published a short story collection *Lahar Lahar Hiku Lurku* (Each Wave a Tear; 1988).

KAMALĀ BAKHTIANĪ. Writer, who is known for her short story collection: *Parāe Dard jo Ahsās* (Feeling the Stranger's Pain: 1983). Her another short story collection: *Hiku Biyo Masiha* appeared in 1987.

KAMALĀ GOKLĀṆĪ. Writer, who is known for her short story collections *Hāsde Khān Poi* (After the Accident; 1983) and *Faislo Thiyan Tain* (1986). Her world is limited to the middle-class people and their family relations who normally fail to fulfil their aspirations and live a somewhat tense life due to economic constraints. In one of her stories, a man who has been suspended from service takes the suspension period with a sense of humour and accepts gifts offered to him but in the end he really begins to insist that the gifts should be in cash only.

KAMALĀ HIRĀNAND. Writer, who is known for her biography *Hiro* (1984).

KĀMIL MAJZŪB. Poet, who flourished at the end of the Samma era or around 1500. There are references to his poetry in chronicles but his verses are no longer extant.

KĀMIL RAHNUMĀ. See *Muhammad Sidiq Memon.*

KĀMSEN-KĀMRŪP. Love-story of Kāmsen, the son of Rāja Nar Kal Pal, and Kāmrūp, the beautiful daughter of Raja Jaisingh, which employs the machinery of supernatural agencies. Finally, Kāmsen and Kāmrūp are united in wedlock. The story was composed by Lālu Bhagat (q.v.) in 1869.

KANḌRI FAQĪR POETS. Poets. The inspiration of Rohal (1734-1804; q.v.) brought to Kanḍri a band of seekers after truth some of whom became famous poets. The most famous of the Kanḍri poets were Murād (1743-96) and Daryākhān (d. 1891), Murād being the eldest and Daryākhān the youngest of the group. Murād bears witness in his poetry to the cataclysms of his time and pours his poetry in the traditional mould of the sufferings of Sindhi heroines. He employed the current stories of Suhini, Sasui, Maruli, Lila and others to preach spiritual lessons. He showed a religious broadmindedness comparable to that of Rohal. He makes some innovations in the themes of Sindhi poetry by introducing pigeons and parrots to point out a moral. He tells the parrot: "How is it that you find peace within a cage? Why don't you fly away? Were you once to see the gardens of India, you would scorn to set foot in a cage." Murād was Rohal's disciple and his wife's brother. Daryākhān, related to Rohal, being his youngest son, and to Murād, being his sister's son, was in poetic inspiration probably the greatest of Kanḍri poets. On a first view no one would take him to be a Muslim poet, so easily does he refer to Dharma Rāj, Rām, and Hindu scriptures. He wrote in Hindi of Kṛishṇa as if he were another devotee like Mirābai. His lyrics are being unearthed lovingly by Hindu readers. He was great in *Kafis* or love lyrics. Other Kanḍri poets were Shāhu Faqir and Ghulām Ali, sons of Rohal. They also wrote some good lyrics and *kafis*.

KANISHT. See *Shewasing Harising Ajwāṇi*.

KANVAR. See. *Tirth Basant*.

KANYĀLĀL TALREJA KIRPĀLAṆĪ (1920-). Poet, who has composed poems for children on different topics with due deference to their psychological needs. His chief works are: *Roshan Munār* (Bright Tower; 1976) and *Mahārāṇā jo Moti* (1977). Most of the poems of the second collection are full of patriotism and heroic sentiments. Besides, the poet has sweet memories of Sindh, the soil which is entirely lost to Sindhi Hindus due to the partition of the country. He is proud of Hinduism and the ancient culture of India and dreams of Akhanda Bhārat.

He has also written a comprehensive biography of Sant Kanvar under the title *Amar Shahid Sant Kanvar Rām* (1977). The saint was shot down in 1939 in an atmosphere of communal tension in Sindh. The writer has devoted years in collecting facts regarding the life of the saint. The work is full of quotations from religious books and the devotional poetry of different languages. See *Tirth Basant*.

KANYA HANSĀJĀNĪ. Modern novelist, whose only novel, *Mamta*, in two parts, provides a lively picture of middle class Sindhis living in towns far from the fast life of Bombay.

KANZUL IBRATA. Book on theology, which deals with all the main principles of Islamic theology. The learned author, Abdullah Makhdūm (q.v.) has described all the do's' and has condemned all the 'Don'ts'. *Kanzul Ibrata* is no less important than Abul Hasan's *Muqaddama Alsalwat* and Mohammad Hāshim's *Faraiz-ul-Islām* (q.v.).

KARIM BAKHSH KHĀLID. Writer, who has authored *Sindhi Sahafata* (Sind, 1955).

KARĪM-JO-KALĀM. See *Karim Shāh Bulri*.

KARIM SHAH BULRI (1536-1624). Poet, who was born in Matiari, but finally settled down in Bulri, Dist. Hyderabad (Pakistan). He was great-great-grand father of Shah Abdul Latif (q.v.) of Bhit. Fond of music and song (literally known as *Sama*), he often fell into a trance while listening to the soul-stirring songs. He was a genuine poet and a renowned Sufi. Daud-poto calls him 'Chancer of Sindhi poetry'. He also remarks him as 'Morning Star' of Sindhi literature. Shah Latif was also influenced by his poetry. He sets forth a mystic doctrine after the manner of Rūmī, the great Persian mystic poet. This had inspired Shāh Latif very much. Shāh Karīm has composed '*Dohā*' but he has modified its form and matter. He has composed only 94 verses.

A few years after the saint-poet's death, Muhammad Razā Abdul Wasay, also called Mīr Daryāī, son of Darogha Gohar (of Tatta), one of his disciples, wrote *Bayānul Ārifīn* (Description of Mystics, 1630) in which he gave a biographical sketch of his master with 94 of his verse along with seven verses of Qāzī Qāzan which Karīm Shāh was fond of reciting. This work was in obscurity until it was rendered into Sindhi by Abdul Rahim in 1798. It has since been edited by many scholars. A recent edition of this *Risālo* under the title of *Karīm-jo-Kalām* has been issued by Sindhi Adabi Society, Sukkur Sind, under the editorship of Memon Abdul Majīd Sindhī.

Karīm Shāh was descended from Syed Sharāfuddīn, whose father, Syed Mir Ali, emigrated from Herat to settle at Matiari in Sind, and he kept up the noblest tradition of the race of the Prophet Muhammad. Like Muhammad, Karim Shah's motto was 'Poverty is my pride', and he maintained himself and his family on the pittance earned by manual labour in fields and forests. Many stories are current of his stoicism, humility and self-control. He frequented the society of holy fakīrs and seekers after God, chief of whom was Makhdum Nūh (q.v.) at whose suggestion he went to live in Bulri (after which place he is known). His shrine also lies at Bulri. His father died when he was a child and he was brought up by his elder brother Jalāl Shāh. His sons had to bear with him in his work and worship: one of his sons came near death (while working in the fields) for want of adequate food. He had eleven sons, the second of whom, Sayyid Jamāl Shāh, was privileged to be the grandfather of the greatest of Sindhi poets, Shāh Abdul Latīf. He always preached to his followers to spend all their time in the contemplation of the Lord, but he would not deter them from pursuit of worldly knowledge. He used to say that let the hand be busy in labour and the heart busy in yearning after God. He was regarded as a saint and not as a poet. But now the critics are agreed that he is the first genuine and considerable poet in Sindhi. His 94 verses are in the traditional Indian *dohā* metre. Daudpoto has noted that his diction is pure Sindhi: he has used only 29 Arabic words and one Arabic phrase and only 8 words of Persian. His verses are imbued with mystic thought and are tinged with an imagery that is purely indigenous. His verses are replete with pantheistic thoughts.

He is Himself the King and He Himself is the Messenger,
He Himself finds Himself and realizes self.

And again:

He is here, He is there,
He abides in my mind.
In His own light,
He beholds Himself.

In his *Baits*, he has made references to some Sindhi love tales, through which he has expounded his philosophical ideas.

KARĪMĀ NATURAL. See *Bulbul, Shams-ud-Dīn*.

KASHIF. See *Akhund Fateh Muhammad*.

KASHIFT HUSAIN MIRZĀ. See *Rauzat-ul-Shuhadā*.

KASOṬĪ. See *Lokumal Keswāṇī*.

KAUROMĀL CHANDANMAL KHILNĀṆĪ (1844-1916). Writer, who was born in village Bhiria, Talukā Naushehro Feroze, Dist. Nawabshah. He came of a poor family, and is said to have studied under the light of lamp-posts in the streets of his village. He rose to high posts in the Revenue and Education Departments. As a translator in the Education Department he prepared text-books in Sindhi, which proved immensely popular.

He was a Brāhmo-Samājist and a social reformer. He endeavoured for the female education and wrote many books and articles on this. He established schools in Sind.

Starting his literary career as a translator for school children, he wrote works of distinction and merit. He was the pioneer in writing readable prose, adapted for the needs of students as well as adults, scholars and laymen. He has written about forty-four books; some of them are: *Pako Pah* (1872; q.v.), *Ārya Nāri Charitara* (Story of Aryan Women), *Ratanāvali, Sāmi-a-ja-Ślok* (q.v.) *Bārāṇā Git* (songs for children), *Bārāṇiyūn Ākhāniyūn* (stories for children), *Phula Mālhā* and *Mīran Bāī*. His selected writings have been published by the Sahitya Akademi, Delhi (1960) under the title: *Sāhityik Pushp*.

Kauromala is remarked as Father and one of the four great makers of Sindhi prose. Other three were, Diwan Dayāram Gidūmal, Parmānand Mewāram and Mirza Qalīch Beg (qq.v.). The great service Kauramal did to Sindhi literature was the recovery and publication in 1885 of 2,800 Ślokas of the renowned Sindhi poet, Sāmi (q.v.). In the last years of his life he made translations in Sindhi from Bankim Chandra Chatterji's novels and stories. These translations ignited the spirit of nationalism and opened new frontiers in Sindhi novel writing.

His *Ratnāvalī* is a translation of Harsha's Sanskrit play of the same title. A love story of an Indian king and a princess of Lankā, it was the first translation of a Sanskrit play into Sindhi. L. H. Ajwani remarks about this translation that it can 'scarcely be called a happy translation'.

He also wrote a number of one-act plays, mainly on social themes with a view to reforming the society. They lacked sophistication and preached morality.

KĀZIM, MURĀD ALĪ SHEIKH. See *Murād Alī Sheikh Kāzim*.

KESWĀṆĪ, LACHHMAN DAS. See *Lachhman Dās Keswāṇī*.

KEWAL RĀM SALĀMAT RAI ĀḌVĀṆĪ (1804-79). Writer, who was a resident of Hyderabad and was a Government servant during the Talpur rule. Afterwards he also had a chance to serve under the British rule and retired from the service in 1864. He was an educated gentleman and was well-versed in Sindhi, Persian, Panjabi and Hindi. He has three books to his credit: *Gul Shakar* (a collection of Sindhi Proverbs and Sayings with equivalents of other languages like Persian and Hindi and explanations), *Gul* (Flower) and *Sūkhrī* (Gift); the last two contain stories of wisdom meant for entertainment as well as instructions.

KHACH KOLA. Collection of poems,

composed by Mohammad Zamān Makhdūm Moula (q.v.).

KHĀDIM, HARUMAL ĪSARDĀS SADĀRANGĀṆĪ. See *Sadāraṅgāṇı, Harumal Īsardās Khādim.*

KHAIR SHĀH, SAYYID (fl. latter half of 18th cent.). Poet, who is remembered because of his hostility to his great contemporary Syed Sābit Ali Shāh (q.v.) and his interesting description of a quarrel said to have occurred between the Cap and the Turban, which has some vestiges of humour, if not humour itself.

KHAIRUDDIN, SHĀH. See *Shāh Khairuddın.*

KHĀKI. See *Lılāramsingh Watanmala 'Khāki'.*

KHĀLID, KARIM BUX. See *Karim Bux Khālid.*

KHĀNCHAND S. DARYĀṆĪ. Dramatist, who belongs to Hyderabad (Pakistan). His date of birth and death is not recorded but be was a contemporary of Diwan Lālchand Amardinomal, Jhatmala Parasarāma and Chagla (qq.v.). He has been the best of all the dramatists and playwrights and was the pioneer of the new trends of drama in Sindhi. In 1923, with the blessings and good wishes of Rabindranath Tagore, 'Rabindranath Literary and Dramatic Club' was set up in Hyderabad with the idea to improve the society and to show the defects of social customs on the stage. Khānchand Daryāṇı was the most prominent writer of this Club. He has written about 25 dramas on various aspects of Sindhi society.

Daryāṇı came into prominence about the year 1923 with two plays dealing with social problems, *Gulāb Jo Gul* (Rose Flower, 1920), and *Moti Ji Mukhrı* (Jasmine Bud, 1923), showing the conflict between mother-in-law and daughter-in-law—and earned popular acclaim due to the subject directly connected with the society. Earlier, he had written *Ghalat Fahmı* (Misunderstanding) in 1921 based on Mrs. Henry Wood's *East Lynn. Zamındārı Zulm* (Tyranny of Landlords, 1927), *Maya Jo Andh* (Spell of Wealth, 1928) and *Bukha Jo Shikār* (Victim of Hunger, 1932), were some of the popular plays which deal with the class conflict. In the first drama, the conflict lies between the landlords and the peasants, in the second it is between mill-owners and labourers, while the third drama portrays the conflict between the rich and the poor. In another play *Mulka ja Mudabar* (1923), adapted from Ibsen's *Pillars of Society,* Daryāṇı portrayed the evils of class-distinction in society and warned the downfall of capitalism. *Desh Tān Sadqe* (Sacrifice at the Altar of the Country, 1927) derived from the Belgian playwright Maurice Maeterlinck's *Monna Vanna,* was also among his plays successfuly staged by the Tagore Club. His other important plays were *Insān Kin Shaitān* (translation of *Sorrows of Satan*) *Jioria-te-Jiari* (original), *Zamāne-Ji-Lahira, Mūmal-in-Mendharo* and *Khin-Jo-Khota (A Moment's Error* (adapted from a Gujarati play).

By writing for the first time on socio-economic and national themes for his plays, Daryāṇı provided a new direction to Sindhi drama. Very rightly he is called the pioneer of the modern full-length plays. Although most of Daryāṇı's plays were quite successful with the audience, they hardly earned literary acclaim.

KHASTA, NŪR MUHAMMAD. See *Nūr Muhammad 'Khasta'.*

KHATWĀṆĪ, KRISHIN. See *Krishin Khatwāṇı.*

KHEMĀNĪ, ĀNAND PRAKĀSH. See *Ānand Prakāsh Khemānī.*

KHIĀLDĀS BEGWĀNĪ 'FĀNĪ'. Poet and educationist from Bhopal, who has brought out his collection of poems: *Sika, Sozu ain Sazu* (Yearring, Grief and Music; 1983). It contains poems composed in different forms, namely *Gīt, Kāfi, Bait, Panjkira, Ghazal* and *Rubāī.* His themes include the omnipotence of the Creator, the beauty of nature, tender human emotions and the realities of modern life. Fani often harps on sweet memories of those days which he spent in Sindh. With appropriate choice of words and form, his poems have peculiar rhythm.

KHILNĀṆĪ, KAUROMAL CHANDANMAL. See *Kauromal Chandanmal Khilnāṇī.*

KHILNĀṆĪ, MANOHARDĀS KAUROMAL. See *Manohardās Kauromal Khilnāṇī.*

KHĪMAN MULĀṆĪ. Poet, who is known for his poetical collection *Tariyun Jhaliya Būr* (1986). It is the first collection of a young poet, who has acquired the poetic skill with perfunctory flaws. He has displayed good imaginative power in his 'panjakaras' and 'haikus'.

KHŪBCHANDAṆĪ, I. Modern Sindhi scholar, who has been conducting researches in Linguistics and publishing his learned articles in English.

KHUDĀBAKHSH, MUNSHĪ (fl. end of 19th cent.). Poet, who narrated the romantic tale of *Sasuī-Punhūn* (q.v.). It is a love tale of classical period.

KHŪNĪ. See *Ahmad Chāglā.*

KHURSHĪD. See *Qalīch Beg, Mirza.*

KHWĀL, MANZIL AIN DOKHĀ. See *Āgha Salīm.*

KHWAJA KHIZR. The River-Deity, whose shrine stands in the river Sindhu on the other side of Rohri. The Khwaja is said to have changed the course of the river from Alore to the present bed at Sukkur, to save the honour of merchant Shāh Husain's daughter. He is said to have brought into being a burning torch at the place where the shrine now stands. Another legend credits a shepherd and his wife with tracking a mysterious flame from Rohri to its present spot. This shrine of Khwāja Khizr at Sukkur, known under the name of Zindāh Pīr (Living Saint) has been venerated and worshipped by both Muslims and Hindus, and has had, as regular *Mujawars* or keepers of the shrine, both Hindus and Muslims. Another legend about Khwāja Khizr is that he plunged into the waters of Sindhu at Sukkur, and when he rose to the surface he was at Ūḍerolāl (near Hyderabad), a spot named in commemoration of the River-Deity. See *Ūḍerolāl.*

KĪMAT HARINGAṆĪ (1936-). Writer of Bhopal, who has attempted to cover all the Sindhi writers in his book *Sindhi Sāhitya ain Sāhityakār* (Sindhi Literature and Literary Figures; 1976). It gives almost all the names of the writers and their works, though briefly.

KIMIT KAMAL. Modern poet, who has composed poems for children on different topics with due deference to their psychological needs.

KINCAID, C. A. Author of *Tales of Old Ind* (1938), *Tales of Old Sind* (Oxford), *Sindhi Ballad of Kaunro and Chanesar* and *Folk-tales of Sind and Guzarat* (1925).

KIRAT BĀBĀṆĪ (1922-).Writer, who was born at Nawab Shah, Sind. At present he is a resident of Bombay. He has written many short-stories and some novels. The books to his credit are: *Hoo-a* (short-stories; 1956), *Malya* (Novel; translation from Gorki; 1954) and *Coolie* (novel; translation from M. R. Anand; 1955). He has also authored *Adab mein Qadaran jo Savāl* (1974) and *Okha Dokha* (Scrutiny; 1981), a book of criticism. Of the five critical essays, Humour in Sindhi Literature is the best. *Abol Rani* (The Speechless Queen; 1982) is the only book on folk-tales. It contains 8 folk-tales. He has contributed articles to literary magazines. See *Asan Uttamchandāṇī.*

Kirat Bābāṇī visited Soviet Land in 1981 and has praised the country and its people in his book *Jeki Ditho Ho So Mūn* (Whatever Was Seen Was Seen By Me Alone . . .; 1982). He is impressed by the discipline of the people, wide and clean roads, stretches of greenery, Russian hospitality and their love for India and Indians.

In 1984 he has published *Sindhi Kahāṇī Virhange Baid* (Sindhi Short Story After Independence). He has in 1985 authored *Mehi Manjhi Pātar* (A Dive Fathoms Deep), which is an assessment of Sindhi literature.

KIRAT MEHARCHANḌĀṆĪ. Modern writer, who has published several collections of short stories. *Sumitrā* (1980) is his seventh collection of nine short stories. He is also a novelist and essayist. In 1981 he has brought out *Chūnda Sindhi Chavnyūn* (Selected Sindhi Sayings), especially for the benefit of the student community. The number of such proverbs is 144 and these have been explained in detail. In 1982, he has published *Pakhidyal Gula* (Scattered Flowers), a collection of 20 essays on psychological topics which could be useful to the students of psychology or teachers who deal with the students. In 1984 he has published a short story collection under the title *Kachā Dhāga Pakkā Dhāga* (Weak Threads, Strong Threads). The stories are on the traditional line. He has also authored a compilation of one-act plays under the title *Otaka* (Sitting-room; 1985).

Dahshat (1986) is a collection edited by Kirat Meharchandāṇī, whose stories were once read in a seminar on the short story. It contains the stories of Motilal Joṭwāṇī, 'Chor' of Govardhan Tanwāṇī and 'A Blue Armchair' by Satish Roheda.

He has also edited *Tender Bahal na Thyo* (1986), a collection of one-act plays. The same year he has edited *Awaiti Sindhi Nasur jo Jāizo,* which consists of well-written papers by reputed critics that throw light on the emergence of Sindhi prose, and important prose-writers of that period.

KIRPĀLĀṆĪ, KANYĀLĀL T. See *Kanyālal T. Kirpālāṇī.*

KISHIN CHAND NĀGRĀṆĪ. Modern writer, who has written several social novels on the changing patterns in Sindhi society.

KISHINCHAND TĪRTHADAS KHATRI BEWAS. See *Bewas.*

KISHINIA JO KASHṬ (Kishini's Sufferings; 1917). Novel by Lālchand Amardinomal Jagtiāṇī (q.v.; 1885-1954), which was published in 1917. It is believed that it was a conscious or unconscious rendering of Mrs. Henry Wood's novel Mrs. *Halliburton's Troubles,* though the author denied that he had got the plot or characters from the English novel. Written on the favourite subject, a woman's plight in society, the work is not as impressive a work as the *Choth Jo Chand* (q.v.).

KISHORE PAHUJA. Modern writer, who has written short stories and anecdotes for children.

KOEL-DĪPAK. Sindhi folk-tale which belongs to the 11th century but which has only recently been discovered. It has made little impact upon Sindhi literature but some *dohas* about this story have appeared in Sindhi magazines.

Koel, the lovely daughter of a Muslim Minister of Ibn Sūmar, ruler of Tatta, attended the same school as Dīpak (or Dīpchand), the son of a Hindu merchant. Their juvenile attachment turned into passion so that when Koel after attaining puberty, lived apart in her mansion, Dīpak visited her nightly, climbing aloft with the help of a rope. One moonlit night he was caught in the act by Ibn Sūmar, who in the guise of a police official was on nightly rounds. Dīpak requested to be set free on bail before he appeared in the court in the morning; Dīpak's friend Navrang stood as surety. Knowing that Dīpak would reach Koel's chamber, Ibn Sūmar ran in advance and hid himself in a room therein. As anticipated within minutes Dīpak appeared on the scene. In Dīpak's absence, Koel wept bitterly and her clothes were wet with tears. Ultimately getting tired of waiting, she felt asleep. Dīpak cut his finger and began to write his sad tale, with his own blood, on Koel's scarf. Before he could finish, Koel got up and forget everything in joy on seeing Dīpak. When she learnt that Dīpak was going to stand trial as a thief and very probably be hanged, she promised that she would don a black robe, appear on the scene and die along with him. Ibn Sūmar was immensely satisfied to find that the love of Koel and Dīpak was pure.

Next morning, while Dīpak was yet asleep, Navrang's wife prevailed upon her husband to take the place of his friend and be condemned to death in his place. Ibn Sūmar had in the morning stationed an elephant outside the only open gateway to his court asking the *mahout* not to get any black-robed figure enter his court. While Navrang was pleading guilty and asking for death, Dīpak burst into the court and declared that he was the guilty party and deserved death. Another outburst followed soon in the shape of a black-robed Dervish who made way inside and claimed as a holy pilgrim that the 'benefit of the clergy' be extended to the accused Dīpak and pardon granted to him. The entire court was puzzled at all these happenings, but Ibn Sūmar, who knew everything, set the matters right by extending pardon to Dīpak and lauding Koel's chastity and faithful love. In her black attire she had forcibly made her way to the court after slaying the elephant. The true lovers were married according to Hindu and Muslim rites and both lived happily thereafter.

KOJHI, MUHAMMAD BUX. Poet, who was a devoted follower of the shrine at Darazan. He flourished in the period 1907-47.

KOMAL, LAKSHMAṆ. See *Lakshmaṇ Komal.*

KOTUMAL ĀḌVĀṆĪ. Writer, who is known for his work: *Nomenclature of Sind Crops* (1925).

KRĀNTI KRIPLĀṆĪ. Writer, who in his book *Dharam Parvānā, Desh Dīwānā* (1979) contains 26 biographical sketches of Indian warriors, patriots, religious leaders and political personalities who sacrificed their lives for the sake of their religion or the freedom of the country. Each life-sketch is illustrated with the photograph of the person concerned.

KRINDAR DĪVĀRIUN (Crumbling Walls). Novel (1953) by Sundrī Uttamchandāṇī (q.v.). Rekhā, the heroine of this novel and one of the most unfogettable characters of Sindhi fiction, is a typical middle-class girl, who silently craves for the good things of life. The story starts on the eve of partition of the country in 1947 when parents wanted to be relieved of their burden of grown-up daughters before leaving for lands which they did not know. As her parents cannot provide her with a good dowry, Rekhā is married to a poor man. Her agony increases when she discovers that her husband attaches no importance to the pretensions that offer colour to an otherwise drab middle-class life. After partition of the country, the couple migrate to a suburb of Bombay, where her loneliness bores her as her husband is too busy with the trade union activities of the factory where he is a worker. It is by a slow and painful process that she is able to reconcile the different values in life, and finally she puts aside her vanity and starts working in a hosiery factory.

KṚISHNACHANDRA ṬOPAṆLĀL JETLEY. See *Jetley, Kṛishṇachandra Ṭopaṇlāl.*

KRISHIN KHATWĀṆĪ. Modern fiction writer, who is known for his short stories and novels. He was educated at Shantiniketan and the influence of Rabindra Nath Tagore and Bengali literature is discernible in his writings. His first novel *Amar Pyār* (Eternal Love; 1961) is portrayed in beautiful language and in sublime tone. It is an artistic novel recreating aesthetic feelings; it reflects the writer as an artist. His second novel, *Muhinji Mithri Sind* (My Beloved Sind; 1964) deals with the emotional attachment of a young poet to the land of his birth and its people. The story begins from his birth and abruptly ends in his early youth when he has to leave everything with which he had become one in his dreams and imagination. His novel *Yād Hika Pyārji* (Reminiscences of Love; 1978) depicts platonic love between two characters, Nandini and Satin, who were introduced in college.

Khatwāṇi has also authored short stories in which the writer's descriptions of natural scenes and the romantic feelings of his characters are very picturesque and poetic but his plot-fabric is often unrealistic. His short story collection *Akeli* (1980) has won an award from the Ministry of Education. The *Akeli* is a collection of three short stories. *Pardesin* (The Non-native Woman; 1980) is his second collection of 8 short stories which were already published in various magazines between 1960-77. The author is a businessman by profession and a story-teller by instinct.

In 1985 he has published a novel *Sat Dihan* (Seven Days), which is a piece of art. The author's skilful blend of fact and fiction makes the novel a full-blooded romantic and adventure story, with a wealth of emotional interest that makes its appeal universal and for all ages. The novel displays to the full the author's genius for creating pathos. He is again at his romantic best in his short stories entitled *Jiyape jo Sadhanu* (Means of Existence; 1985), which depict characters who move through time and struggle with their destiny.

Hujan Hota Hayat (May the Lord Ones Live for Ever; 1987) portrays him as a man and as an artist. A collection of articles on the life and art of a distinguished fiction writer, it presents him as a humane being and a sensitive writer. *Hik Dighi Santi* (1989) is a collection of pages from his diary.

KRISHṆALĀL BAJĀJ 'PRADĪP' (1935-). Writer, who was born in Garhi-Yāsin (Sind). After partition of the country in 1947, he came to India where he was educated. He lives at present in Ulhāsnagar (Maharashtra) where he is a teacher in a secondary school. Besides Sindhi, he is fully conversant with Hindi, Sanskrit, Gujarati and Marathi. He also edits

Yugadhārā, a Sindhi literary magazine. He has been interested from his boyhood in religion, philosophy and metaphysics and has written several essays on these subjects. He has also composed some good poems. In Sindhi literature, he is known as a journalist, essayist and poet. For children, he has written short stories and anecdotes.

KRISHṆA RĀHĪ (1932-). Poet, who is known for his poem: *Ārāni Harām Āhe* (Rest in Unlawful). In the *Vasana Sanda Vesa* (Clouds of Rain; 1987), the poet laments over the drought conditions in the field of creativity and hopes for the onset of clouds that would rain on the wasteland.

KṚISHṆA SHĀSTRĪ. Writer, who compiled educational texts and supplementary books at the end of the 19th century.

KUKREJA, M. D. 'DARD'. Modern poet, who is known for his poetical collection *Chingūn* (Sparks; 1979). *Chingūn* is a collection of 84 poems composed in the style called 'New Poetry'; the poet's choice of subjects is varied and wise, and he has drawn similes from daily life. The poet is a devotee of Uderolāl (q.v.) in whose praise he has composed ten poems included in this collection.

KULLIYĀT AZĪZ. See *Azīz, Lekhrāj.*

KULYAT-E-KHĀDIM. A collection of Imam Bakhsh Khadim's *Ghazals*, compiled by his son Professor Lutufullah Badvi.

KUMĀRASAMBHAVA (Sindhi version). See *Gidwāṇī, A. T.*

KURB QALĪCH. See *Musāfir.*

KUTB SHĀH. See *Qutb Shāh.*

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LACHHĀṆĪ, JAGDISH. See *Jagdish Lachhāṇī.*

LACHHMAN BHAMBHĀNĪ. Writer, whose *Murkandar Mukhriyūn* (Blossoming Buds) is an award-winning book meant for children. His collection of radio-plays entitled *Mummy Moti Āu* (Mummy, Come Back; 1985) is of conventional type. *Ambuha Khan Bahir* (1986) is his short story collection. He depicts the lives of the people who are victims of the negative effects of urbanization, westernization and the fall of values in general. In one of his stories, he portrays a guardian who is compelled to trade his girl ward just in order to make his both ends meet. *Sud'ikani Bhāryo Palāndu* (Skirtful of Sobs; 1988) is his short story collection.

LACHHMAN BHATIA KAMAL. Modern writer, who has contributed to children's literature. His *Hikro ho Rājā* (There was a King) is an award-winning book.

LACHHMANDĀS KESWĀṆĪ. Modern writer, who is known by his novelette *Mughalianī* (The Mughal Woman; 1980). The story dates back to the partition days when Dacca was riot torn. Surayya, a Mughal lady and daughter of a magistrate, elopes with his lover a Hindu youth named Sudhir who is sought after by the police. He grows a beard, assumes a Muslim name, throws dust in the eyes of police and joins the police department itself. He reveals his identity only after he reaches Calcutta with his wife and son. With Kamala Keswaṇī has authored *Shāir ji Kasautī* (1946).

LACHHMAN HARDWANI. Modern poet, who has sharply reacted to new poetry (*Nai Kavitā*). He sarcastically remarks that the new poetry is not understood by anyone including the poet himself.

LACHHMAN RĀJPĀL (fl. around 1945). Writer, who is known for his short stories.

LACHHMAN SĀTHI (1935-). Novelist, who was born at Karachi. After Independence in 1947, he migrated to Bombay and settled down there. Besides two original novels, he has so many translations to his credit. In his novel *Udri Vanj ri Kunja,* he is at the height of his artistic interpretation. The novels to his credit are: *Udri Vanj ri Kunja, Sāheri* (both original novels), *Miryan, Khechlī, Vichin Dadi, Parkāsh ain Chhāyā, Kashina, Satī, Taswīr, Surita, Sutala Vadyūn, Āsmān Rausana Āhe* and *Milan* (all translations).

LACHHMI AMESUR. Writer, whose chief work is a sociological romance, *Chandā* (1964).

LĀKHĪ, PIR MUHAMMAD. See *Pīr Muhammad Lākhī.*

LAKHMICHAND PREM. Poet, whose *Shama Barinde Shab* (1961) is a selection from his own *ghazals, gīts* and miscellaneous poems—well-expressed and full of emotion.

LAKHMĪ KHILĀṆĪ. See *Lakshmī Khilāṇī.*

LAKSHMAṆ BHATIA KOMAL (1936-). Poet, who has published several collections of *ghazals.* His *ghazals* have earned wide popularity. Of the seven folk-tales of Sind, he has given three of them in the form of opera. He has also edited *Kak Chhade Vya Kund Te* (1986), which is an appraisal of the dramatic achievements of the actor-dramatist, the late Hemrāj Nagwāṇī. He has also published *Tales from Pakistan* (Delhi, 1977).

LAKSHMĪ KHILĀṆĪ. Modern writer, who is known for his short story collection, *Adhūrī Rachnā* (1978), which consists of eleven stories. Eight of these stories were published in different magazines between the years 1969 and 1977. His *Band Darwāzā* (Closed Doors; 1981) is a collection of 12 short stories already published in various magazines from time to time. Out of this collection *Hī Byo Sarau* (This Another Autumn) is the best of the lot. He has also published a drama: *Guḍā Gūḍyūn* (The Dolls; 1984). His travelogue *Mana Jā Mahal Khanḍhar* (Mind's Palace-ruins; 1984) is not a work of conventional description of travels, but an effort to feel history as it is happening among those to whom it is happening. In 1987 has appeared *Wari-sando Kot,* a collection of plays.

LĀLĀ, MŪLCHAND. See *Mūlchand Lālā.*

LĀLĀ, SHEWĀRĀM. See *Shewārām Lālā.*

LĀLCHAND AMARDINOMAL JAGTIĀNĪ (1885-1954). Writer, who was an Āmil of Hyderabad (Sind). On the partition of India in 1947, he migrated to India and endeavoured for promoting Sindhi literature in Bombay, where he died. Lālchand worked with Jethamal Parasrām (q.v.) for the upliftment of Sindhi literature and in his collaboration he set up 'Sindhi Sāhit Society' in 1914. They started a cheap literary series in 1922 and published many books on various aspects of Sindhi literature. Before leaving Sind, he was Honorary Secretary of 'Sindhi Sāhit Salāhkār Committee' nominated by the Government of Sind. He was the Managing Editor of the monthly *Mehran* before the partition of India. As per his last wishes, his ashes were consigned to the Sindhu river as he considered his native Sindhu more sacred than the rivers Yamunā and Gaṅgā.

Lālchand was one of the best and prominent writers; he wrote in every field, from stories for children upto serious literature. In his novels and dramas, he depicted the social conditions and miseries of Sindhi masses. He was a reformer, so far as the style of Sindhi prose is concerned. He uses very simple and refined language, and has tried to use indigenous and those words which are commonly used by the common folk. He has written about fifty books; his important works are: *Hur Makhi Ja* (The Hurs of Makhī), *Choth jo Chānd* (one of the first novels in Sindhi; q.v.) followed by another work *Kishni-jo-Kashṭ* (q.v.) and the most successful play, *Umar Mārūī,* which was successfully staged by the Tagore Club, Hyderabad in 1925. Written in chaste prose and interspersed with Shāh Abdul Latīf's popular verses, the drama was equally appreciated on the stage as also in the literary circles. Lālchand was a pioneer writer in dramatization of Sindhi folk stories. He also wrote a number of one-act plays on social themes. They lacked sophistication and preached morality. He also wrote on national themes. His long short stories are: *Lajjāvatī* (The Bashful; 1920) and *Nandharī Naina* (Young Naina; 1946). These stories are full of pathos. *Sada Gulābo* is in poetic prose. His essay collection *Phūlan Muṭhi* (A Handful of

Popcorn; 1927) represents Sindhi prose at its best, with its lucidity and wit. Lālchand is often compared to Addison. He also wrote three pamphlets on three Sindhi poets, Shāh, Sachal, Gul (qq.v.). He wrote as well on Swami Rām Tīrth under the title of *Rām Bādshāh.* His other works are: *Sona Warniyūn Diliyūn* (novel, translation), *Sacha Tan Sadqe* (novel, translation), *Suhni Mehār* (drama, written with Dengo Thaḍānī in 1939), *Naqda Dharma* (drama), *Hazrat Muhammad Rasul-Allāh* (a biography of Muhammad, which earned for him the sobiriquet of 'Lāl Muhammad'), *Dhukhan Dhadhi Zindagī, Shāhānoṅ Shāh* (Regal Shah, criticism), *Bhambhora* (history), *Sachal Sūṅhāro* (biography) and *Mirāṅ* (biography).

He encouraged budding writers. He is one of the three (others being Bherumal and Jethamal) to whom Sindhi prose is indebted for its present flexibility and artistic excellence.

The first poem (1905) produced during the freedom struggle was on Swadeshi and it was composed by Lālchand. To quote him:

> Though food is in abundance, the prices are high,
> Consequently the bellies are shrunk to the back;
> The goods are shipped to foreign lands,
> And the public is groaning under heavy taxes,
> God above, let us take a solemn vow;
> 'Hereafter we shall use only Desī goods'.
> The motherland shall then become prosperous
> And the honour of the poor will be preserved.
> (tr. H. I. Sadarangani).

The Freedom Movement came to Sind soon after the declaration of the partition of Bengal by Lord Curzon. Lālchand formed a group of freedom lovers under the name of Vande Mātaram Manḍlī.

The year 1983 has witnessed the reprinting of the selected prose writings of Jagtiānī under the title *Dāne Dāne to Muhira* (A Stamp on Each Grain). The selection contains short stories, sketches and reminiscences.

LĀLDĀS, SWĀMĪ. See *Dev Chandra.*

LĀL 'PUSHP' (1935-). Writer, who has authored several novels. He was born in Lārkānā (Sind). He is now permanently settled in Bombay. His first novel *Ātam Maryāda* (Self-respect; 1961) was written in collaboration with his wife, Kavitā. His novels deal with one problem or one major experience and are short. Having neither traditional plots nor a developing story, the novels depict a continuous process of thinking and feeling, intensified by an atmosphere of futility. His representative novel, *Hika Sard Dīvār* (One Old Wall; 1969) is an attempt to seek new dimensions and express new experiences. The work reveals the futility of human relations. Having no past, knowing they have no future, two persons try to find fulfilment in the present, but fulfilment eludes them and they accept their destiny. His novel *Hunaje Ātam jo Maut* (The Death of His Ego) is the winner of Sahitya Akademi award. His novel *Uha Dīvār Āsmān Taīn* (That Wall Upto the Sky; 1981) dwells upon the illicit relations between an engaged girl and married man.

Lāl 'Pushp' has also authored several short stories. Gradually he was drawn to the Freudian approach in his stories. His two well-known stories: *Devan* (name of a person) and *Gungo* (Mute) are unforgettable characters taken from the lower middle class. Devan is in love with a wife who does not care for him. He drinks himself to death when she runs away with a neighbour. Gungo loves a woman, who also loves him, but she is forcibly married to someone else. As he sees her being taken away by her husband, his lips and tongue make a tremendous effort to shape the word Chandrā—her name—and to call her. He succeeds and every one is stunned. The sound uttered by him reaches the carriage of Chandrā and she sheds a tear or two.

Later on, influenced by Western writers, Lāl 'Pushp' used the technique of 'stream of consciousness' in his short stories, though he has not been particularly successful in this.

His short story collections are: *Viśvās meṅ Aviśvās, Dāiro, Bandhan ain Nirmāṅ* and *Punarmilan.* It is as a short story writer that he has earned fame.

Kahānikār jo Notebook (1986) is a diary-type work, comprising of the psychic thought-processes of an artist, notes of his readings, a few autobiographical hints, keen views about literature, etc.

His later short story collections are: *Waqt ji Raftār* (The Pace of Time; 1987) and *Lāl Pushp Jūṅ Chūnda Kahāniyūṅ* (Lal Pushp's Select Short Stories). In 1988 he has edited and published *Lāl Pushp: Shakhsu ain Kalā* (Lāl Pushp: Life and Art; criticism).

LĀL SHĀHBĀZ. Name of Pīr Usmān Shāh Marwandi, who was born at Marwand in Afghanistan in 1143. He came with his companions from Multan to Sewhan in Sind, and preached liberal religious doctrines which brought him many followers. Known as Lāl Shāhbāz or Red King-falcon, i.e., who flies in the highest spiritual firmament, several miracles are associated with him when he was alive, and a lot more after his death, for he is said to have fulfilled the wishes of those prayed to him sincerely and with devotion. It is said that he turned himself into a falcon to pick up his friend Sheikh Farid Shakur Ganj from the gallows. He was called Lāl, Red or Ruby, because of his Red Robe shining as a ruby, which he wore all his life after he had plunged in a cauldron of boiling oil and came out all crimson. His famous shrine at Sewhan, with its great dome has been a centre of pilgrimage for both Hindus and Muslims. In the annual celebrations at the shrine, contributions to the *Mendi* function were made by the Hindus even more liberally than the Muslims. By some Hindus, Lāl Shāhbāz is regarded as a precursor of Sufism in Sind, the way of life which unites the Hindu and the Muslim. Some Hindus regard him as an incarnation of Bhrtrihari, the recluse brother of King Vikramāditya, who is said to have worshipped Shiva where Lal Shāhbāz's shrine is in Sewhan.

LĀLU BHAGAT. Blind poet, who composed the story of *Kāmsen-Kāmrūp* (q.v.) in 1869.

LĀLVĀṆĪ, JEṬHĀNAND. See *Jeṭhānand Lālvāṇī.*

LATĪFA. See *Rām Panjwāṇī.*

LATĪFI SAIR. See *Bherumal Meharchand Ādvāṇī.*

LEACH. Author of *Vocabulary of Seven Languages Spoken in Countries West of Indus* (1843).

LEILĀ-MAJNŪN. See *Hājī Abdulla.*

LEKHRĀJ AZĪZ. See *Azīz, Lekhrāj.*

LEKHRĀJ HANS. Modern writer, who has contributed to children's literature. His *Dadia jī Dāt* is an award-winning book. He has also authored *Rākho Rākhanhār* (The Protector; 1988), a biography of Ūḍerolāl (q.v.) or Jhulelāl. The work contains multi-coloured pictures of Sāī Ūḍerolāl depicting various stages of his life. The text is interspersed with apt-poems and verses in praise of the deity. There is also an exhaustive account.

LEKHRĀJ TILOKCHAND. Writer, who in the nineties of the 19th century started a weekly paper *Prabhāt* (1891) under his editorship. This paper was instrumental in forming what may be called 'Public opinion' in Sind, and in the first decade of the 20th century became a power to be reckoned with.

LEKHU TULSIĀṆĪ (fl. around 1945). Writer, who is known for his short stories.

LEKHWĀṆĪ. Modern writer, who was awarded a prize for *Vigyān Jyoti,* which deals with the contribution of science in the modern age. This is a popular work.

LES MISERABLES (Sindhi version). See *Gidwāṇī, M. M.*

LIGHT OF ASIA (Sindhi version). See *Ḍevandās Kishnāṇī Āzād.*

LĪLĀ CHANESAR. Sindhi legend named after Chanesar, Sūmra ruler of Devalkot, near Tatta, from 1288 to 1306, and his wife Līlā. It is said that Kaunrū, daughter of Rai Khangar, Solanki ruler of Lakhpat (then a Sindhi sea-port) fell in love with Chanesar but could not win Chanesar as he was greatly devoted to Līlā. So she disguised herself as a maid-servant and took service under Līlā in the royal palace. She soon endeared herself to Līlā who began to ask Kaunru for the cause of her melancholy. Once, when Līlā was in a receptive mood, Kaunrū revealed her that she was a Solanki princess. She offered to give her famous necklace, the *Naulakhā Hār* valued at rupees nine lacs, if Līlā allowed her to stay in her husband's bed for one night. Tempted by the dazzling necklace, Līlā sent in Kaunrū to her husband's bed chamber when he was somewhat intoxicated. In the morning, Chanesar was amazed to discover a strange woman in his bed. When Kaunrū told her story to Chanesar, his heart, so far completely given to Līlā, was weaned from his wife. He accepted Kaunrū as his consort and Līlā had to quit the palace. Līlā's entreaties proved of no avail. Sindhi poets have inscribed the woes of Līlā in immortal verse.

Finding herself helpless, Līlā proceeded to her parents' house until a marriage function brought Chanesar to her city. At the wedding feast, Līlā in the guise of a dancer, danced so poignantly that she captivated the hearts of all those present in the feast. Chanesar, specially, fell a victim to her rhythm and melody and entreated her to lift her veil. With great difficulty she agreed to lift her veil. When Chanesar discovered that the dancer to whom he had lost his heart was his Līlā, and no one else, he was ecstatically united to her. Some versions give this legend a tragic ending, the wedding feast proving a finale to the woes of Līlā when she fell dead in the arms of Chanesar, who too followed her in death.

LĪLĀRĀM PHERVĀṆĪ. Writer, who wrote a drama, *Hik Rāt* (One Night; 1936) based on Shāh Abdul Latīf's folk-tale *Līlā-Chanesar* (q.v.) It was a successful play of the period. Its dialogues in lilting Shikārpurī dialect had a poetic impact on the audience.

LĪLĀRĀM PREMCHAND. Poet, who wrote in 1916 two-lined *baits* on Alexander's Testament. His writings breathe of the spirit of the Sufism. He also rendered a service to the nascent Sindhi prose by making the first collection of Sindhi prose writings in his *Guldasto* (1907), with the help of Dayārām Vasanmal. It is the best anthology of early Sindhi prose.

LĪLĀRĀMSINGH WATANMALA

'KHĀKĪ'. Writer, whose native place was Hyderabad (Sind). He was well acquainted with English, Sanskrit, Panjabi, Persian, Hindi and Sindhi. He was a Civil Judge and a learned man. He was also a Sufi, Vedantist and Nānak-Panthī. His *ghazals* have words of these languages.

Līlārām has written on Shah Latif in English. In Sindhi he has written dramas and a *Dīwān*. In his *Dīwān* he has used a mix-plate language. The books to his credit are: *Shāh Latīf*, his life, poetry and religion (1890), *Dīwān-e-Khākī*, *Mohan-Tārka* (drama), *Sūrjan-Rādhā* (dramas), *Harish Chandra* (drama) and *Rāmayaṇ* and *Draupadi*. His title to fame rests on poems in *Dīwān-e-Khākī*, published more than half a century ago. His verses have a certain lilt and musicality. He was the first man to write in the nineties a brochure on Shāh Latif and his poetry, and one of the first writers in Sindhi to try his hand at plays in Sindhi. He became an enthusiastic Sikh changing his name to Līlārām Singh. His verses, however, show cleverness rather than genuine poetical inspiration. His verse has been criticised for faulty rhymes. He strains after alliteration. Even his best *ghazal*, in which he says that his sweet beloved is coming presently with gold-laced apparel and a string of camels, is more a clever verse-composition than poetry. He is a learned poet in his allusions, but lacks poetic imagination.

His drama *Hariṣhchandra* was staged in 1895-96, while the *Rāmāyaṇ* was staged in 1898. His plays on social themes were: *Mohan Tārka* and *Sūrjan Rādhā*. He also wrote a number of one-act plays, mainly dealing with social themes with a view to reforming the society. They lacked sophostication and preached morality.

LĪLĀRĀM RUCHANḌĀṆĪ (1921-). Scholar, who has published two books: *Sindhu ji Jhalak* (A Glimpse of the Indus; 1964) and *Sindhi Bhāshā jo Ithās* (History of Sindhi Language; 1974). In both these books he shows his aptitude for research and ability to express his opinions clearly and unambiguously. He has also published *Sindhi Sahit Mein Mazāq* (Humour in Sindhi Literature; 1982).

In 1983 he has presented a brief study of the first Sufi poet of Sind, i.e. Qāzī Qāzan (q.v.). Previously only seven verses of this poet were known to Sindhi scholars, but Rājārām Shastri and Hiro Thākur have discovered manuscripts containing over 100 or 112 verses. Līlārām has tried to analyze the text of the poetry of Qāzān. Recently some more manuscripts have been discovered which contain more stanzas in the name of Qāzan.

His book *Ūḍerolāl* (1983) presents a biographical sketch of Ūḍerolāl (q.v.) as also discusses some historical incidents and terms noticed in the legend.

LĪLĀRĀM THARUMAL. Dramatist of the early 20th century, whose plays were not popular on the stage or in the Library. His *Bewafa Qātal* (Faithless Slayer) had nothing to commend except a sensational plot.

LOK NOTANI. Writer, who is known for his *Gothano Kuṭambu* (1980), a collection of short stories.

LOKRĀM P. DODEJA. Writer from Pune, who has been playing an important role in enriching Sindhi literature. He has produced abridged prose translations of *Bhāgavat Purāṇ*, Tulsi's *Rāmāyaṇ*, and the *Mahābhārat*. He has also published the socio-cultural and political history of Shikārpur (Sindh), the birth-place of the writer. The work is written in three volumes under the title *Munhinjo Shahar, Munhinjā Mānhūn* (My City, My People), and was published in 1976. He also authored a critical study of *Jap Sahib*, an important scripture of Sikhism and life and teachings of Guru Nanak under the title *Guru Nānak Dev*. These writings display the author's vast knowledge in the fields of history, religion and Indian philosophy.

In the field of historical research, Dodeja's *Visāryān na Visiran, Munhinjo Varam Munhinja Mānhu* (I Cannot Forget My People, My Land; 1983) is a noteworthy contribution. The book written in the form of reminiscences and observations deals with history and geography of Sind, important religious places and towns in Sind, living customs and manners, Sindhi language, literature and education, flora and fauna of the region, festivals, religious ceremonies and superstitions of the common folk, arts and crafts, etc. The work makes an interesting reading.

In 1987 has been published his short story collection *Virhange Jūn Kandarindar Kahāniyūn* (Shocking Tales of Partition).

LOKUMAL KESWĀNI. Scholar, who published *Kasoṭī* or Criticism of Literature in 1946 which raised a controversy.

LUGHĀT-E-LATĪFĪ. See *Qalich Beg, Mirza*.

LUTF ALLĀH QĀDRI. See *Qadri, Lutf Allah*.

LUTF-E-LATĪF (Delight from Shāh Latif). A very valuable research and critical work (1951) on the life and poetry of Shāh Abdul Latif of Bhit, written by Din Muhammad Wafai (q.v.). He has tried to give an authentic proof of the life of the poet, which he collected from some Persian books lying with Khohra Makhdum and Pir Jhando Library.

LUTUFULLĀH ĀKHŪNDA (1842-1902). Writer, who was born in Hyderabad (Sind). He was a school Head Master. He is popular for the style he used in his book *Gul-e-Khandān* (1882; q.v.), translated into Sindhi from Urdu. He was one of those writers of Sindhi prose who may be termed as stylists, as they did much to impart the flavour of a rich style to nascent Sindh prose. His rhymed prose in *Gul-e-Khandān* (a love-story involving men, fairies and jinns) set the fashion for such prose narratives.

LUTFULLAH BADVI (1904-68). Writer, who was born in Shikārpur. His father, Imam Baksh Khadim was a well-known scholar and poet. He retired as a Teacher in Sindhi.

Badvi is known as one of the best critics, poets, playwrights, short-story writers and historians. He is well-versed in Persian, Urdu and Sindhi. The books to his credit are: *Tazkarah Lutfi* (3 vols., 1943, 1946, 1953), *Hayāt-e-Iqbāl, Kulyāt-e-Khadim, Gitānjali, Dodo-Chanesar, Mira Bahrama, Bijala, Hazrat Ali Al-Murtaza, Tārīkh-e-Undlis, Jawaid-nāma* (translation) and *Kalām-e-Iqbāl* (translation). His *Tazkarāh Lutfi* (Poetry and its Appraisal, 3 vols., 1943, 1946, 1953) portrays the political condition of various periods and gives a critical appraisal of poets and their works.

M

MAHESH NENWĀṆĪ. Poet, whose collection of poems *Man ain Man* (I and I; 1986) offers the picture of a poet who is 'facing an inner dilemma of the sincere integral self with a personal identity on the one hand and of historical necessity of his community to merge into the mainstream of Indian life on the other'. The poet has a very sensitive mind, a deep awareness and a sharp sensibility with rich imagery and a freshness of tone.

MAHMUD KHADIM (A.D. 1895-1960). Writer, who was born at village Tunia, District Lārkāṇā, Pakistan. He served as a Supervising Tapedar in the Revenue Department. He was an authority on Persian prosody and wrote a book *Riazul-Balaghata*. He is one of those poets whose poetry is a mere imitation of Persian poetry and its metrical system. Mahmud Khadim's contribution to Sindhi poetry has been appreciated by those poets and critics who consider 'the Persian element', as a necessity for *Ghazal* writing.

MAKHDŪM ABDUL KHĀLIQ THATWĪ. See *Abdul Khāliq Thātwī, Makhdūm*.

MAKHDŪM ABDUL RAUF BHAṬṬĪ. See *Abdul Rauf Bhaṭṭī, Makhdūm*.

MAKHDŪM ABDULLĀH. See *Abdullāh Makhdūm*.

MAKHDŪM AHMAD BHAṬṬĪ. See *Ahmad Bhaṭṭī Makhdūm*.

MAKHDŪM GRIHORĪ. See *Abdur Rahīm Grihorī, Makhdūm*.

MAKHDŪM JAFAR BUBKEIN. Writer, who, according to Abdul Jabbar Junejo, was the first prose writer in Sindhi. Makhdūm wrote a book in prose on *Talāq* (Divorce). Makhdūm probably flourished around A.D. 1700.

MAKHDŪM MUHAMMAD HĀSHIM THAṬṬWĪ. See *Muhammad Hāshim Makhdūm Thaṭṭwī*.

MAKHDŪM MUHAMMAD IBRĀHĪM BHAṬṬĪ. See *Muhammad Ibrāhīm Bhaṭṭī, Makhdūm*.

MAKHDŪM MUHAMMAD SHARĪF RĀNIPURĪ. See *Muhammad Sharīf Rānipurī, Makhdūm*.

MAKHDŪM NŪH. See *Nūh Makhdūm*.

MAKHDŪM ZIĀUDDĪN (1679-1757). Poet, who has composed religious poetry in Sindhi when it became necessary to explain the basic tenets of Islam to new converts not familiar with Arabic. He preached about the duties of children to their parents.

MĀLHIN. See *Bhambhāṇī, Nārāyaṇdās*.

MALKĀṆĪ, MANGHĀRĀM UGHĀRĀM (1896-1980). Writer, who was born in Hyderabad (Sind). He was a Professor of English in Sind, but after partition of India in 1947 he migrated from Pakistan and was Professor of English in Jai-Hind College, Bombay. After retirement from there, he proceeded to Calcutta where he passed his old age. A critic and playwright, he writes both in Sindhi and English. As a dramatist, his first play *Kismet* (1923) was an adaptation from Knoblock's English play, followed by *Ektā jo Ālāp* (Idyll of Unity, 1929) from Zangwill's *Melting Pot* in which Malkāṇī, through its adaptation sought to deal with the problem of untouchability, keeping in mind the teachings of Mahatma Gandhi. His *Khin jī Khatā* (1930), based on a film story, depicted the consequences of nympholepsy. *Anārkalī* (1930) narrated the romanticised historical tale of Prince Salīm with Anārkalī, a danseuse, during the reign of the Mughal Emperor Akbar. He is, however, better known as the founder of one-act plays in Sindhi. From full-length plays, he switched over to one-act plays and wrote more than two dozen such plays between 1931 and 1947. He held a firm place in this genre with his *Panj Nanḍhīḍā Nāṭak* (Five Small Plays, 1937 q.v.) and *Pangatī Pardā* (Social Plays, 1938). His *Tea Party* is a humorous exposure of the vain effort of the hosts and hostesses in a tea-party to appear affluent and important in society; it was very popular. His *The Ladies Club* is reminiscent of Sheridan's *School for Scandal*. *Prem jī Sejā* (Love Bed) presents a woman confessing on her death-bed that the child born to her is not her husband's. In flashback, the play brings out how the indelicate approach of her husband to sex used to leave the woman frigid. His other plays are: *Jīvan Chahichiṭā* (1957), *Pāpu Kīn Putru* (1962), *Khuḍkhubītā Pyā Ṭimikani* (1967). Quite a few of Malkani's plays became a subject of hot discussion for the obscenity that is never quite stated.

Malkanī writes very simple language and is a master of a wonderful style. His two articles: "Sindhi Kahāṇī-a-ji-ausar' and 'Sindhi Nāṭak ji-ausar' occupy a prominent place in Sindhi prose. His *Adabī Usūl* (1950) on the principles of literary criticism is an important work. His *Pachchhimi Yātrā* is a travelogue, published in 1963. Being an Indian, he views America from a somewhat different angle. His *Sindhi Nasr jī Tārīkh* (History of Sindhi Prose, Bombay; 1968) presents a history of Sindhi prose in a comprehensive and lucid manner; it got him the Sahitya Akademi award in 1968. This work speaks of his moral values.

Malkāṇī is better known as a critic and a dramatist. He contributed immensely to the development of one-act plays in Sindhi. He believed in art for life's sake and it is for this reason that his one-act plays provide a realistic picture of society with a view to initiating social reforms. He was also elected as a Fellow of the Sahitya Akademi.

Malkāṇī also rendered into Sindhi Tagore's *The Gardener (Prīt jā Gīta)* and *Gītāñjalī* in free verse, in 1940 and 1941 respectively. Indeed, these translations of Tagore's poems have captured the original charm to a certain extent.

He has contributed research articles to literary magazines. In his *Sāhitkāran Jūn Smṛityūn* (Reminiscences of litterateurs), he pays tribute to some of the prominent Sindhi litterateurs as also to his school and college teachers who had influenced or moulded his life in any manner. It also contains one article on the origin of Sindhi language and literature.

His *Bhārat Mein Sindhi Sāhit jo Mukhtasar Jaizo* (A Brief Survey of Sindhi Literature in India; 1980) is a compilation of prefaces written by him for various books, his articles and reviews of books published in magazines from time to time, since 1955.

MALKĀṆĪ, NĀRĀYAṆDĀS RATANMAL

(1890-1974). Writer, who was born in Hyderabad (Sind). He also worked as a teacher. After partition of the country in 1947, he came to India and was a member of the Rajya Sabha. He re-translated into Sindhi Jawahar Lal Nehru's Autobiography under the title *Jawāhar Ātmakathā* (1946-47). Earlier this work was translated into Sindhi by Tirth Basant (q.v.). Prior to this Malkāṇī had translated Mahatma Gandhi's Autobiography under the title *Ātma Kathā.*

Malkāṇī's autobiography under the title *Nirālī Zindagī* (Unusual Life; 1973) provides a glimpse of the Gandhian era and in addition to personal details, portrays faithfully the political events leading to the partition of India. The author presents clear-cut views on men and politics and gives details at length about the part played by him in the social and political life of the country. Inspired by Mahatma Gandhi and Jawahar Lal Nehru, whose autobiographies he translated into Sindhi, the autobiography shows him to be a sensitive writer and one is struck by the sincerity and faithful depiction of his times. This work can be compared favourably with similar books in other Indian languages.

His contribution to children's literature is also worth mentioning. His 'Bārāniyūn Boliyūn' (The Speech of Children) is specially notable.

His essay collections are: *Anār Dānā* (Pomegranate Seeds; 1942) and *Goṭhāṇī Chahar* (The Rural Savoury; 1929). These and essays of others resulted in the rise of literary prose.

Malkāṇī's travelogue, *Kashmīr jo Sair* (Travelling through Kashmir; 1925) describes the beauty spots of Kashmir in a humorous style and offers pen-pictures of the common Kashmir people. It is a worthwhile addition to travel books in Sindhi.

MĀMTORĀ, ASĀNAND. See *Asānand Māmtorā.*

MAMUI VERSES. Same as *Besar Nāmah.* See *Shāh Ināyat Sūfī.*

MANĀ-JA-CHĀBŪKA. See *Dayārām Gidūmal Shahāṇī.*

MANGHANDĀS LOKUMAL LULLĀ. Sindhi writer, whose *Gul-Bul Reporter* (1979) is more of a detective novel than a reportage. Though printed in the International Year of the Child, it has little to do with children, except that it acquaints a reader with places both in India and Pakistan, as also some facts from Indian history.

He has also produced a book under the title *Sindhia to Pārsīa jo Asaru* (The Influence of Persian on Sindhi; 1983) which traces the impact of Persian on Sindhi language and literature.

MANGHĀRĀM UGHĀRĀM MALKĀNĪ. See *Malkāṇī, Manghārām Ughārām.*

MAṆIKRĀM DHARMDĀS MŪLCHANDĀNI. See *Mūlchandani, Manikram Dharmdās.*

MAN MOHAN ĀRYA. Writer, who is known for his *Ādam Kāl Khān Adh Rāt jī Āzaddī* (From the Earliest Times to Midnight Freedom; 1980) is a historical account of the earliest man and India under the Vedic period, Mahābhārata, Islamic rule, British Raj and its midnight freedom on the 15th of August, 1947. The book has, however, laid emphasis on the influence of the Aryan.

MANOHAR ĀJIZ (1937-). Writer, who is known for his contribution to children's literature. His chief work is *Jhirmir* (The Effulgence of Stars).

MANOHAR BEDI. Modern writer, who has written film scripts for T.V. In 1988 he, along with Jagdish Lachhani wrote a video script: *Pau Phaṭī Popati*.

MANOHARDĀS KAUROMAL KHILNĀNĪ (1897-). Writer, who was the son of Kauromal Chandanmal Khilnāṇī (q.v.) and was born in the village Bhiriā. Like his father he devoted a better part of his life in social service and for the cause of national freedom. He is known for his essays and prose writing. His chief works are: *Sair jo Savādu, Hind jo Sairu* (both travelogues), *Vichār, Pachchhimi Nārī-charitra, Man jā Maṇya, Akhlāqī Ākhāṇyūn, Mulhāritā Motī* and *Sāhit jo Siṅgār.* He has also written short stories and anecdotes for children. His *Chhahchchita* (Jokes) has earned a prize.

MANOHAR MOHINĪ. See *Chandumal Khatrī.*

MANOHAR NIHALĀṆĪ. Writer, who is known for his short story collection: *Shamā Jalandī Rahī* (1986). The author is aware of the change of value patterns in the Sindhi community, which is striving hard to establish itself economically. Here, women too have gained a sort of economic status, and hence the changed attitude towards the traditional norms of the community. In one of his stories 'Uljhan', he shows the dilemma of a husband who knows about the illicit relations of his wife, but does not know how to cope with it.

MANSHĀRAMĀṆĪ, D. K. Modern writer, who has translated the Bengali poet, Kāzī Nazrul Islām's outspoken poems in the casue of freedom under the title of *Bāghī* (Rebel). He has also authored short stories, the chief story being Ghot Raja—The Bridegroom, the Lord.

MANU TOLĀRĀM GIDWAṆĪ. See *Gidwāṇī, Manu Tolārām.*

MAQĀLĀT AL-HIKMAT. See *Qalīch Beg, Mirzā.*

MARIWĀLA, L. CHETAN. See *Chetan L. Mariwālā.*

MĀRUĪ. See *Umar Mārui.*

MĀRUĪ. See *Umar Mārui.*

MASRŪR. See *Ghulām Alī 'Masrūr'.*

MĀTLUB AL MOMMIN. See *Abdul Khāliq Thattwi, Makhdūm.*

MAULŪD. Poems, the subject matter and the purpose of which is the praise of Prophet Mohammad. Abdul Rauf Bhatti (q.v.) composed more than one hundred such poems (*Maulūds*). These *Maulūds* are very popular among the masses and are recited, without any musical instrument, in the *Shughals* (typical gatherings for this purpose, often organized in the mosques and the shrines of saints). Other popular poets, who composed Maulūds, include Inayat Rizvi, Muqeem, Pir Ashraf and Zainatabdin.

Abdul Rauf's seventy-seven *Maulūds* are published by Sindhi Adabi Board, Hyderabad in the book *'Maulūds'*, edited by Dr. N. A. Baloch.

MAULVĪ MUHAMMAD HUSAIN. See *Muhammad Husain, Maulvī.*

MĀYĀRĀM KUKREJA 'DARD'. Poet, whose chief poetical collections are: *Chingūn* (Sparks; 1979) and *Pyās* (Thirst; 1980). Dard is choosy about his themes, satirical of society and somewhat against the system that works. Dard's *Uljhan* (Complication; 1982) is his third poetical collection and consisting of 64 poems, lyrics and *ghazals.* While brevity is the keynote of his poems, he depicts the realities of life in a sarcastic manner.

MEGHADŪTA (Sindhi version). See *Nānkirām Dharamdās Mīrchandāṇī.*

MELĀRAM MANGATRĀM VASWĀṆĪ

(1901-). Writer, who belonged to Hyderabad (Pakistan) and was a contemporary of Jhetāmal Parsarām and Lālchand Amardinomal. He started writing after the Home-rule movement in 1905. He was founder of Sunder Sahita Society, and got published many novels, short stories and essays. He himself was a good prose-writer and has written mostly novels. The History of Sindhi Prose, written by G. A. Allana records forty books written by him; important of them are: *Pāras Maṇi, Be-Baha Ratan, Sushila, Bahari-Bundun, Vidwana Naryun* and *Sāmājik Balvo.*

He also edited a monthly magazine *Gul-Phūl* (Flower). Like Shewak Bhojrāj's *Gulistān,* this too gave great fillip to production of children's literature in Sindhi. In order to reinforce Shewak Bhojrāj's efforts in this direction, this magazine provided wholesome children's literature. The force behind this was Fateh Chand Vāsvāṇı, who, being a Government official, allowed his brother Melārām Mangatrām Vāsvāṇı to author all the children's books brought out under the aegis of the 'Gul Phul' Office, Karachi. Besides, the Vāsvāṇı brothers wrote in Sindhi three Indian classics in simplified and abridged version, *Bāl Rāmāyaṇ* (1946), *Bāl Mahābhārat* and *Bāl Śrı Kṛishṇa.*

MEMON ABDUL MAJĪD. See *Karim Shāh Bulri.*

MENGHRĀJ KALWĀṆĪ. See *Bhagavadgıtā, Translators of.*

MEMON, ABDUR RAZĀK. See *Abdur Razāk Memon.*

MEMON, MOHAMMAD SIDIK. See *Mohammad Sidik Memon.*

MEWAL AHUJA. Writer, who is known for his *Lāl Jādugar* (1983), a children's novel. In 1984 he has published *Sāhitya Sugandh* (Fragrance of Literature).

MIAN MUHAMMAD (fl. end of the 19th cent.). Writer, who compiled educational texts and supplementary books.

MINHAJ ALMARŪF. See *Qādrı, Lutf Allāh.*

MINHAJ-UL-ĀSHIQĪN. See *Dāudpoto, Umar Muhammad.*

MĪR. See *Akhund Abdur Rahım Abbāsı.*

MĪR DARYĀĪ. Same as *Muhammad Reza Thattawi* (q.v.).

MIRS OF SIND. See *Hotchand Ṭhaḍāṇı.*

MIRĀN MUHAMMAD SHAH I (b. 1829). Born at Tikhar and contemporary of Diwan Nandirama, he is one of the prose-writers of early British period. He was Head Munshi to the Chief Commissioner in the early days of British period. He rose to be Sirishtedār and then the Session Judge at Hyderabad, Sind. From there he was transferred as Resident Magistrate at Tando Adam but he resigned and started practice as an advocate. He died, however, as a physician. The books to his credit are: *Sudha-tūro, Khuda-tūro, Mufid-ul-sabiān* and *Akasi Nirwār. Mufı-dul-sabiyān* (Guide for the Young; 1861) was the first book in Sindhi for children and was translated from *Muntakhbat-e-Hindi* (Selections from Hindi) by Mirān Muhammad Shāh. His works are specimens of pioneer prose in Sindhi.

MĪRCHANDĀNĪ, ARJAN 'SHĀD' (1924–). Poet, who was born in Sukkur (Sind). He has been teaching Sindhi in colleges and was Professor and Head of Sindhi Department, Jai Hind College, Bombay. He is at present Head of the Department of Sindhi, Bombay University. He has published poems: *Aun Chityūn jo Gaemar* (1957), *Tapasya jūn Roshnyūn* and criticism: *Bewas ain nun Daur* (1970). His most popular poem is: *Modi-a-jo Bill* (Grocer's Bill). He has rendered one of the seven folk-tales of Sind in verse-drama *Ḍāhiyūn Dukha Ḍisan* (The Clever Women Suffer, 1958). It is the first attempt in Sindhi to produce a radio-drama in verse. Written in doublets, about 100 in number, it is mainly based on Shāh Abdul Latīf's version of *Līla Chanesar.*

MĪRCHANDĀṆĪ, TĀRĀ. See *Tārā Mīrchandāṇī.*

MISIR JAIKISHEN. Writer from Rajasthan, who translated some *Parvas* of the *Mahābhārata* into Sindhi and they were lithographed in the first decade of the 20th century.

MISRI SHĀH (1828-1904). A renowned poet of Nasarpur, he was a descendant of Shah Inayat Rizvi, a prominent poet and contemporary of Shāh Abdul Latīf.

Misri Shah was one of those poets of early British days who gained popularity and fame for composing Persianised forms. But the main characteristics of his poetry are his new style, rhythm and metrical use of words. As 'Sangi' has been called the master of Sindhi *Ghazal;* similarly Misri Shāh can be called the 'master of Sindhi *Kafi'*. His style influenced many poets of his age, and many are still following the same path; that's why the whole group of poets is called 'Poets of Misri Shah School'.

Misri Shah is rich in imagination, a deep sense of love and longing for beloved is found in his *Kafīs.* He uses indigenous Sindhi, as well as Persian words and phrases with the same ease and clarity.

The collection of his poems has been published.

MĪZĀN AL-SHAIR. See *Muhammad Fāzil Shāh.*

MOHAN KALPANĀ, BŪLCHAND LĀLĀ (1930-). One of those modern poets, whose most favoured topics are man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact of shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images are incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic.

So far novels are concerned, he has written about 20 novels. His *Ājān Rāt Bāgī Āhe* (The Night Still Lingers; 1954) is a report of the Goa struggle, in which he had participated. It is a tale described lucidly and sincerely and betrays the influence of the progressive writers popular at the time. But Kalpanā, later, led the revolt against writers having a political background. He delves deep into the heart of man. His many novels are on the quest of lost souls for light in the dark abysses of the mind. Many of his novels deal with the lives of refugees, though in them he lays more stress on the injuries sustained by their souls than on the physical agonies suffered by them. His more representative novel *Run ain Pachha* (Desert and the Shade; 1962), written in an autobiographical vein, is the story of a man different from the people around him. Kumār lives more in his own mental world than in the tangible world whose social customs and pretensions he detests. To satisfy the hunger of his body and soul, he falls in love with every girl he happens to meet, but he dies a lonely death in his room one night, where his companions are a few books and a Mona Lisa in print.

Also the author of a novel based on child psychology, *Surg jı Gholhā* (In Search of Paradise) is one of the very few novels written on this subject.

In the field of short story, Mohan Kalpanā has widened the horizons of the Sindhi short story. Formerly, the Sindhi short story was limited to the social and political reality of life; he now turned it inwards. Despite the rambling nature of his plots and his large canvas, he is able to create an overall artistic effect. His characters are generally creatures of thought rather than of feeling. *In Mān Apmān* (Respect and Disrespect; 1965), there is an argument between the lovers Shekhar and Rekhā. Rekhā doubts whether Shekhar is attracted to her in any way other than the physical. To prove his sincerity, Shekhar decides to abstain from physical relation with her after marriage. Though it is unrealistic, yet the author sustains narrative interest to the end. His another short story collection is *Uha Shām* (That Evening; 1981), which contains 7 stories. Some of them are based on woman psychology. *Salāmat Purswāṇı* (1988) is a biography, written by him.

His other principal novels are: *Āvārā, Lagan, Aurat, Zindagı, Viśvāsu, Patthar jo Jigarū, Meṇu jo Dili* and *Mau* Mother (1979); while his short story collections are: *Mohı-Nirmohı, Chāndnı Roṅ Zaharu* and *Farishtani jo Duniyā*. His essay collection is: *Sindhi Lekhakni meṅ Nazaryātı Kashamakash.*

MOHAN LĀL GENVAR. Writer, who is known for his play *Sala Hujan ta Ahira* (1979).

MOHAN LĀL SHARMA. Modern writer, whose *Asānkhe Nāz Āhe* (1980) is a collection of eight short stories. He has potentialities of a good writer. He has also authored *Sindhi Kavitā Mein Sufi Matu* (Sufism in Sindhi Poetry; 1988). The book analyses critically the origin and development of Sufi mysticism and its impact on major saint-poets of Sindh.

MOHĪ, VĀSDEV. See *Vāsdev Mohı.*

MOHINIBĀI. See *Bherumal Meharchand Ādvāṇı.*

MONIḌO MĪRBAHAR. Hero of the Sindhi heroic folk-tale of Moniḍo ain Maṅgarmachh. During the reign of the Sumra kings (1050-1350), there lived a family of fishermen, in which was born Moniḍo. Moniḍo was the youngest of the seven brothers and as he was lame he could not go for fishing in the Sindhu river, but he was the most intelligent of all of them. Once when all of his brothers were fishing, they were trapped in a whirlpool near Karachi in the Sindhu river. There a crocodile devoured all of them. For taking a revenge, Moniḍo made a cage fitted with long iron nails and he himself sat in the cage. He proceeded to the whirlpool where the crocodile lived. As soon as the crocodile attacked the cage, nails penetrated his mouth. On a signal given by Moniḍo, other fishermen standing on the river bank pulled the ropes. Thus Moniḍo and the crocodile were pulled on the bank. The crocodile was killed and the dead bodies of the six brothers were extricated and buried. Thus Moniḍo stands in Sindhi literature for heroism and wisdom.

All the ballads relating to this story have been collected by Baloch (q.v.) and published by the Sindhi Adabi Board, Hyderabad.

MOORE. See *Būlchand Dayārām.*

MORYO FAQIR. Poet, who was son of Pursumal. Moryo published the story-poem of *Sasui Punhūn* in 1873. It was a flowing narrative that related the main events in the chequered careers of Sasui and Punhūn in a truthful, unbiased, and feeling manner, considering the fact that a Hindu was relating the story of the romance of the daughter of a Hindu Brahmin for a Muslim Prince. The author claimed to have finished the poem in three days only.

MOTI JI MUKHRĪ. See *Khānchand S. Daryāṇı.*

MOTĪLĀL JOTWĀṆĪ (1936-). Poet, who was born in Sukkur (Sind). His poetical collection is *Anāsirani jo Sāzish.* His most favoured topics are man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic. *Sambandhan je Sarakun Te* (On the Roads of Relationships; 1982) is a collection of 30 poems, which the author prefers to call them 'New Poems'. *Ṣani Devtā* is a good satire on people's blind faith in gods (here Saturn) and misuse of money (offerings) by the cheats.

A prolific writer in Sindhi, Hindi and English, Jotwāṇı has published about two dozen works, including *Shāh Abdul Latīf: His Life and Work* (University of Delhi, 1975), *Sindhi Literature and Society* (1979), *Khyāl* (collection of essays) and *Paramparā-hīn* (short story collection). He has given longer versions of some of the seven folk-romances of Sind. Presently, he is Senior Lecturer in Sindhi, Deshbandhu College (Evening), New Delhi.

In the field of novel-writing, Motīlāl Jotwani has published *Rishta Nātā* (The Relationships; 1982), a novelette made of four short stories published earlier. It is the story of a sales executive, Madan, who enjoys the company of a call girl, Rekhā. Madan's sister, also to support her family, takes a part-time job with an advocate, who takes liberties with her. The sentence: "We are all naked in the bath" appropriately conveys the gist of the story. *Kotha* (Invitation; 1985) includes his seven short stories and a novelette. The novelette deals with the East-West encounter and looks at the problem of the women's lib from the Indian point of view. This won the Sahitya Akademi award.

MOTĪLĀL LACHHĪRĀM BUTĀṆĪ. Writer, who is known for his *Court Jūn Kahanyūn* (1978), which covers some important court cases which have induced, nay forced the retired District Sessions Judge and now Principal of a Law College, Bombay, to pen down his feelings and experiences of the judiciary.

MOTI PRAKĀSH (1931-). Writer, who was born at Karachi. After Independence in 1947, he settled down at Bombay. He is a novelist as well as a poet. In poetry he writes *Ghazal, Nazm* and *Rubai.* The books to his credit are: *Adabi* Gul (essays), *Andhero-Ujālo* (novel), *Adina* (novel), *Kālindı* (novel), *Au-ta-Choryun Changu* (poems). His *Andhero Ujālo* (Darkness and Light) is on the refugee camp life.

His *Rāt Hik Tūfān Jı* (A Stormy Night, 1967) is a drama, portraying a young engineer blackmailed by a corrupt contractor due to the weakness of his beautiful young wife. His small occasional favours shown to the contractor result in the defective construction of the dam which ultimately brings disaster.

Moti Prakash also adapted for the

Sindhi stage Romesh Mehta's *Under-Secretary* in the early sixties.

He also composed poems for children on different topics with due deference to their psychological needs. His *Gulran jā Gīt* (Songs for Children) is a prize-winning title.

In 1983 he has brought out his poems under the title *Chinga Vichi Chole* (A Spark in the Garment). The poems, giving vent to emotions of joy and sorrow, are written in chaste Sindhi idiom. Motī Prakāsh pays attention to melody and rhythm in his poetry.

In *Dithe Dihan Thyam* (1986) Moti Prakash reminiscences his childhood memories and brings out a few lively portraits of certain characters that have stuck to his mind, even after a few decades.

Moti Prakash and his wife Kalā Prakāsh (q.v.) visited Sind, their homeland, and wrote their accounts entitled *Se Sabhu Sandhyam Saha Sen* (I Cherished All That) and *Je Hin-are Manjhi Hurani* (They Ring Sharp and Clear in My Heart; both 1987).

In the field of literary criticism, his *Sindhi Shaira Mein Istria jo Chitu* (Portrayal of Woman in Sindhi Poetry; 1988) critically evaluates different aspects of woman in Sindhi poetry beginning from early times up to the contemporary period.

MOTIRĀM S. RAMWĀṆĪ. Scholar, who has brought out a study of Shāh's philosophy in *Shahano Shāh* (Shāh Latīf the Royal; 1983). He has selected 95 sayings from Shāh's poetry and explained their mystic content. He also authored *Sindh ain Asanjo Varso* (Sind And Our Heritage; 1987), which offers a short socio-cultural history of Sindh and also collects articles and poems illuminating the history. In 1988 he has published *Latīfi Rihāni* (A Conversation on Shāh Abdul Latif), which contains critical appreciation of some verses in 'Sur Kalyan' and 'Sur Yaman Kalyan' of *Shāh jo Risālo,* and shows deep study of the writer in Sufi mysticism and Indian philosophy.

MOTIRĀM VALECHHA. Poet, who is known for his poetical collection *Mahaka Gulani Ji* (1987).

MOTWĀṆĪ, BHOJRĀJ. See *Bhojrāj Motwāṇī.*

MUHAMMAD ALI KUFI. Author of *Chachanama,* translated by Mirza Qalich Beg in 1900.

MUHAMMAD BAKHSH WĀSIF (1892-1954). Poet, who was born at Sakrand in Nawāb Shāh district in the house of his maternal grandfather. His father was a resident of Hyderabad (Sind).

He has been a successful poet and was a contemporary of Sāngī (q.v.) and the poets of the 'Sangi' school. Having studied the talents of this young man, Mirza Qalīch Beg remarked: "The future of this young poet seems to be very bright". He was also a prose-writer. His *Gulzār-Chambeli* is the translation of the famous Persian book *Anwar Suheli.* He was a critic too. Besides his *Gulzar-Chambeli* (q.v.), he authored *Sharh-Latifi, Asanjo Piaro-Rasūl, Illāhī Intaqām, Islāmī Akhlāqī Akhanyūn, Islāmi Shariat* (two volumes), *Tazkr-tu-Shoara* and *Diwan-e-Wāsif.* Wāsif was a great scholar of Persian, Arabic and Sanskrit. His *Dīwān* is replete with Persian type similes and metaphors, while his *Rubāiyāt-e-Wāsif* is perhaps the first book of original quatrains in Sindhi. The *Dīwān* appeared first in 1922 and has been reprinted in 1955. The opening *ghazal* is written in the Persian language and is followed by verses in Urdu. The Sindhi *ghazals* open with an apostrophe to the prophet, after which there is conventional mention of Love.

MUHAMMAD BUX, KOJHI. See *Kojhi, Muhammad Bux.*

MUHAMMAD FĀZIL SHĀH (1836-1900). Critic, whose *Mīzān al-Shair* (Balance of Poetry; 1885) is perhaps the first work in Sindhi to deal with the theory of poetry. It discusses various forms of the elements of poetry, providing illustrations from Sindhi poetical works.

MUHAMMAD HĀSHIM MAKHDŪM THAṬṬWĪ (1669-1763). Writer, who was a contemporary of Shāh Abdul Latīf (q.v.). He was a resident of Thaṭṭa and was a great scholar and theologian. During the rule of Mian Ghulam Shāh Khan Kalhorā, Muhammad Hāshim was appointed *Qazi-ul-Qazat* (Chief Judge). His contribution to Sindhi literature is mainly on theology. He has also written many books in Arabic. His most important books are: *Risalo Zabeh Sikara, Zad-ul-Fakira* and *Faraiz-ul-Islām* (q.v.). He was a prolific author in three languages, Arabic, Persian and Sindhi, but his Sindhi verses have a mechanical rhyme ending or no ending at all and can hardly be read at the present time. Lutfullah Badwi says that his works are still read in theological schools, but he admits at the same time that the learned Dr. Gurbaxani did not think much of him. He also authored *Quvvat-ul-Āshqīn* (Strength of Lovers; 1715) in verse, which describes the Prophet's miracles.

MUHAMMAD HĀSHIM MUKHLIS (1860-1939). Born at Tikhir in Hyderabad district of Sind, he was a poet, prose-writer and a journalist. He was also a social worker and was interested in politics.

Mukhlis is son of the well-known poet Hafiz Hāmid (q.v.). He was himself a very good poet and took keen interest in Sindhi poetry, along with 'Sāngi' and other poets of the same school of thought. Mukhlis had composed *Ghazals* which contain all the characteristics of a *Ghazal.* The important feature of his poetry is humour, satire and irony. He is unique among the satirists of his days. He uses Arabic and Persian words.

As journalist, he occupies a very important place in Sindhi journalism. *Al-Haq* (1901) *Bahar-e-Akhlāq* (1906), *Al-Amīn* (1913) and *Musalmān* (1924) were very important and popular magazines and newspapers which were published under his editorship. His articles on social customs, politics, education and religion were published in these magazines. He was a well-known journalist of Mirpurkhās. He was quite witty, and was perhaps the best satirist of his times, though he did not mind revelling in abuses. He was also the author of a *Dīwān.*

MUHAMMAD HUSAIN, MAULVĪ. Writer, who translated in 1763 the stories of Muhammad from Persian into Sindhi under the title of *Sair-e-Bustān* (Trip to a garden). The original in Persian was entitled *Qisas-ul-Nabia* (Tales of Prophets). The work provides the lives of Prophets from Adam to Muhammad.

MUHAMMAD IBRĀHĪM BHAṬṬĪ, MAKHDŪM (b. 1690). Poet, coming from the well-known Bhaṭṭī family of Hala, Sind. He was younger brother of Makhdum Abdul Rauf Bhaṭṭī (q.v.). He followed the *dohra* form of verse and used it for religious instructions for orthodox Muslims. There is little or nothing of sufistic content in the verses of the two brothers.

MUHAMMAD IBRĀHĪM, SHAIKH 'KHALIL' (1900-). Modern poet, who was born at Karachi. His grand-father came from Hyderabad, Deccan with Sir Charles Napier, the British General. Khalil got his degree in Medicine from Bombay and joined Health Department. He was

Superintendent of Mental Hospital at Gidu (Hyderabad). He has remained Professor of Dow Medical College, Karachi, and Liaquat Medical College, Hyderabad. He has retired as Director of Health of Khairpur Division. Khalil represents the traditional school of poetry. He is unique among the poets who write and defend the Persianised forms of poetry. He is also a prose-writer. The books to his credit are: *Rahunumā-e-Shāiri* (three volumes; criticism), *Adab-ain-Tanqīd* (criticism), *Baitullah Sharief-ji-Tārīkh*, *Tārīkh-e-Nabvi*, *Umro-bin-Aas*, *Bulbul-e-Sind*, *Ibrat-Kada* and *Masnavi Dodo Chanesar*. The first, second and third volumes of *Rahunumā-e-Shairi* appeared in, 1935, 1936 and 1948. He also authored a critical biography of Bulbul (q.v.).

MUHAMMAD ISMĀIL URSĀṆI (1906-). Writer, who served in the Department of Education, Government of Pakistan.

Ursāṇī is one of the popular writers. His *Badnasīb Thari* (q.v.), *Sindhi Sahajhira* and *Sair-e-Registān* (Travel in Sandy Place; 1951; a travelogue) are among his best works. He has also written many articles on culture, archaeology, and on the history of Sind. He writes simple language, full of common words, as spoken by the common people. Ursāṇī's other works are: *Khayāl Khātir*, *Husna-Parvīn*, *Dil-kushā*, *Sindhi Novel ain Drama*, *Dazan Dialogue*, *Naqsh-e-Amal* and *Chār Maqālā* (Four Essays; Hyderabad, Sind, 1967).

MUHAMMAD RAMZAN 'BARDO' SINDHI (1922-). Modern poet, who was born at village Makan Kori, Taluka Mirpur Mathelo. His father was a poor peasant. At present Bardo is serving as 'Abdar' in the P.W.D., Pakistan. He mostly writes *Gīt*, *Nazm* and *Āzād Nazm* and uses simple and refined language. Collection of his poems *Akhyun Meghe Malhār* is published. Prominent among his poems is 'Hekili Kakiri'.

MUHAMMAD RASŪL ALLĀH. See *Lālchand Amardinomal Jagtiāṇī*.

MUHAMMAD REZA THATTAWI. See *Bayān al-Ārifia*.

MUHAMMAD SALEH BHATTI MAKKDUM (1887-1953). Born at Hala, Dist. Hyderabad, Pakistan, he comes from the family of well-known Sindhi poets: Ahmed Bhattī and Abdul Rauf Bhattī. He joined Education Department in 1910 and retired as an Administrative Officer in 1944.

From his school days he was very fond of essay-writing. He contributed many essays on various aspects of Sindhi literature and has earned fame as one of the greatest prose-writers. He has written about twenty books, important of them are: *Sayad-utu-Nisa*, *Bibi Rabia Basri*, *Urus-e-Karbala*, *Kedaro*, *Kalām Makhdūm Abdul Rauf*, *Akhlaqi Jawahir* and *Asanjo-Piyaro Rasul*.

MUHAMMAD SHARĪF RĀNIPURĪ, MAKHDŪM. Poet, who composed in 1747 the *Mulki Sindhi*.

MUHAMMAD SIDDĪQ MEMOṆ (1892-1958). The first writer, who embarked on the project of writing a systematic and comprehensive history of Sindhi literature in Sindhi. His *Sindhi-ji-Adabī-Tārīkh* (History of Sindhi Literature, volume I, 1937, volume II, 1951) discusses Sindhi language and its literature before the conquest of Sindh by the British. It is regarded as the first authentic record of Sindhi literature. His other works are: *Hatyātī-a-jo Daurūn*, *Kāmil Rahnumā* and editing of *Shāh jo Risālo*. Memon was the Principal of the Training College for Men, Hyderabad. He also propagated for female education among Muslims.

MUHAMMAD SIDIQ, FAQĪR. See *Faqīr Muhammad Sidiq.*

MUHAMMAD USMĀN DĪPLĀI (1908-). Writer, who belongs to Diplo, Dist. Tharparkar, Sind. He is famous for novels and dramas. Dīplāi has also contributed to various branches of literature. He writes in Urdu too. Some of his articles were published in 'Manadi' of Delhi.

Dīplāi occupies a prominent place in living satirists and humorists. He selects common characters and represents them as 'preachers' and 'critics' on social, religious and economic problems of their environments. In his writings he has criticised religious and political leaders as well as Zamindārs and industrialists at large. Diplai writes a simple language of every day use, which can easily be understood even by the man in the street. He has written more than one hundred books, important of them are:

Dahri Ranga Mahal, Buma-ji-Rani, Ghazi Anwar Pasha, Amar (translation of Mother), *Sangdil Shahzadi, Gulstan-e-Husna, Jāpānī Gudi, 1857-jo-Balvo, Tītiani, Murshad-ji-Darhi* and *Sanghara.*

MUHAMMAD VĀSIL (fl. end of 19th cent.). Poet, who narrated the romantic folk-tale of *Sasuī-Punhūn* (q.v.). It is a love tale of classical period.

MUHAMMAD ZAMĀN KHWĀJA (1713-74). A very profound, Sufi saint and poet. A resident of Lawari in Hyderabad (Sind), he was a great scholar of Arabic. He was a young contemporary of Shāh Abdul Latīf (q.v.) and was a spiritual guide of great Sufī, scholar and poet Grīhorī (q.v.).

Muhammad Zaman has composed about hundred *baits;* his disciple Abdul Rahim Grihori (q.v.) wrote the *Sharah* (explanatory notes) of the *baits.* The poetry of Muhammad Zaman is purely mystical and didactic. Muhammad Zamān's *Abyat Sindi* or Sindhi *baits* have been edited recently, and "while it would be futile to deny them excellence as didactic verses it must be admitted that they do not show any poetic afflatus and may be called pseudo-sufistic verses on the model generally current in those days and perfected by Shāh (with whose verses some of the *baits* have got intermingled). Most of his writings are strictly theological".

MUHAMMAD ZAMĀN MAKHDUM TĀLIBUL MOULA (1919-). Poet, who was born at Hala. He comes from a respectable family of Makhdum Nūh, the well-known saint and contemporary of Shah Karim. Talibul-Moula is a social reformer and is interested in imparting education. Apart from awarding scholarships from his own pocket to poor and needy students, he has taken keen interest for the advancement of Sindhi literature, and is Chairman of Sindhi Adabi Board as also the founder of Bazm-e-Talibul-Moula. He is well-versed in Urdu, Persian and Sindhi and composes poems in all the three languages.

Talibul-Moula has composed *Kafīs, Baits, Rubāīs, Masnavis, Nazms* and *Ghazals.* He heads the school of poetry which is known as 'Misri Shah School'. His association has inspired many talented young poets.

Talibul-Moula writes deeply personal poems, revealing his own nature, feelings and thoughts. The main characteristics of his poetry are wonderful style, selection of words and phrases and metrical use of words. He is a realist and appeals directly to the reader's imagination by writing with great clarity. He is also a prose writer. He is the author of the books: *Saitana, Islāmi Tasawufa, Khuda-Sanasi, Yād-e-Rafatgān, Imām-Ghazāli-a-jā-Khutūta, Bahār-e-Tālib, Rubāiyāt-e-Tālib, Masnavī Aql-o-Ishq, Khachkola* and *Kafī.*

MUKHI SIRUMAL. Writer, who translated *Chandrakānta, Bhūtnāth,* etc. into Sindhi in the years following 1908. These translations cannot be called literary but they widened the Sindhi vocabulary by acclimatising several words and phrases unknown before, or little used.

MŪLCHAND LĀLĀ. See *Bhagavadgītā, Translators of.*

MŪLCHAND SHĀSTRĪ. Modern writer, who in 1964, translated the Sanskrit *Shiva-purāṇa* into Sindhi at the instance of the Bharat Jeevan, well-known Sindhi publishers.

MULK JA MUDABAR. See *Khānchand S. Daryāṇī.*

MULKI SINDHI. See *Muhammad Sharīf Rānipurī, Makhdūm.*

MŪMAL RĀṆO. Sindhi legend, which relates to the end of the 14th century when Rājā Nand ruled at Mirpur Mathelo. Abbott has said in his book on Sind that Rājā Nand was ruler in Mirpur Mahelo in 1395.

Nand was the father of nine girls, among whom Mūmal was the lovelist, and Sumal the brainiest. The Raja had in his possession a bear's tooth which could convert a watery tract into dry land for its possessor. With the help of this tooth, Nand hid his treasure in the bed of a stream where he only could go and locate it. By chance, a Faqīr came to know of this secret and he reached the palace when Nand and his daughter Sumal were ahunting. Mūmal heard the whining cry of the Faqīr and asked him what he wanted. The Faqīr replied that he was afflicted with a disease which could only be cured by a boar's tooth. Mūmal searched for the tooth and gave it to the Faqīr who promptly located the treasure and filched it. When the Raja learnt of his loss, he wanted to kill Mūmal, but Sumal intervened and said that she could retrieve the lost treasure's equivalent by an ingenious device. A mansion named *Kak* was constructed by her at the top of which was Mūmal's chamber. This mansion had many mazes, distractions and frightful spots. Sumal proclaimed that Mūmal would marry the first person who reached her chamber. If the suitor lost the game, his wealth would pass on to Mūmal. Many princes tried but failed. And they lost their riches which filled the coffers of Rājā Nand.

At last Hamīr Sūmra (who is said to have ascended the throne in 1400) and three of his ministers set out to win the hand of Mūmal. The Sūmra and two of his ministers failed in the attempt, but the third minister Rāṇo got to Mumal's chamber and married her. After some hectic days of continuous honeymoon, Rāṇo alone went back to Hamir Sūmra who promptly put him in prison, from where he was rescued by his sister, wife of Hamir Sūmra. Rāṇo then set out for *Kak.* The cunning Sumal was bent upon only on making more and more money and in this she was aided and abetted by her maid-servant Natar. Sumal had given instructions that no one, not even her husband, should be able to get at Mūmal. Sumal had adopted the device of putting on man's apparel and sleeping in the same bed with Mūmal who was simply disconsolate in the absence of Rāṇo. When Rāṇo reached *Kak* at the dead of night, Natar tried to dissuade him from going up to Mūmal's chamber telling that Mūmal had taken another lover, but he decided to see everything for himself. Finding Mūmal asleep by the side of a male person (he did not look into the face of Sumal), he first of all thought of killing both of them but he desisted from this action and leaving his stick behind he left that place.

In the morning when truth dawned on Mūmal, she went out of *Kak* and reached Amarkot. She disguised herself as a merchant and in her male attire met Rāṇo. They became fast friends. Once, while playing dice, Rāṇo's glance fell on the upraised arm of his comrade and he recognised Mūmal. He turned his face away and for all the supplications of Mūmal he would have nothing to do with her. Mūmal adopted the only alternative left for a Hindu girl who was rejected by her husband. She collected a pile of wood and set fire to it. After she had jumped into the funeral pyre, Rāṇo came to know of it. Repentance was too late. He also plunged himself into the same fire and thus had this other-worldly union with Mūmal.

MŪMAL RĀṆO. See *Hafiz.*

MŪMAL RĀṆO. See *Rām Panjwāni.*

MUMUI VERSES. Seven Sindhi riddles propounded by seven decapitated heads of Faqīrs who were beheaded at the orders of Jam Tamachi II (Jam Nizamuddīn), Samma king at Mamui, near Tatta, in the fourteenth century. They are called *Mamui* verses or riddles, also because in Persian *Muamma* means a riddle. Bherumal Meharchand Advani (q.v.) claims that these verses are the oldest Sindhi verses extant. They show no mixture of Arabic or Persian words. These seven prophecies or riddles have been put into English verse by Richard Burton in his *Scinde, or the Unhappy Valley.* At various times, and even during the period of World War II, men wanted to read in these riddles a warning of the coming events.

It is said that each of the seven decapitated Faqirs burst into poetry or prophecy and after uttering one verse vanished to distant Amri, new Sewhan, where all the seven bodies were buried by an astonished populace.

MANAJAT. See *Pir Muhammad Lakhi.*

MUNTAKHAB SHĀH-JO-RISĀLO. See *Hāji Ahmad, Qāzī.*

MUQADDAMAH LATĪFĪ. See *Gurbuxani, Hotchand Mūlchand.*

MUQADDAMAH ALSALWAT. See *Abul Hasan.*

MURĀD. See *Kandri Faqīr Poets.*

MURĀD ALI SHEIKH KĀZIM (1901-54). Poet, who was a resident of Rohri in Sind (Pakistan). After his Matriculation, he joined the Government service. Kāzim has been one of the best Sindhi *Ghazal*-writers and was well-versed in the art of poetry both in regard to form and subject-matter. He was a minor poet of the Persian school of Sindhi poetry, and part-author of *Gulzār-e-Ranjūr.*

MURLĪDHAR KRISHṆACHANDRA JETLEY. See *Jetley, Murlīdhar Kṛishṇachandra.*

MURTAZĀ, SAYYID. Same as *Murtazā Shāh, Ghulām* (q.v.).

MURTAZĀ SHĀH, GHULĀM. Poet of the Persian School of the period (1843-1907), who authored *Yūsuf-Zulekhā*, a Persian romance based on Arabic sources. The Sindhi poet has introduced much material not connected with the story of the celebrated romance. The romance deals with the love of Yūsuf (son of Nabī Yāqūb) and Zulekhā (daughter of Sultān Taimūr).

MUSADDAS-ABOJHO. A collection of *musaddases* (six-lined stanza poems) composed by Allāhbakhsh Abojho (q.v.). It won a wide popularity with the Muslim reading public. The poet died in 1901. One part of his *Musaddas* is a translation of a poem of the Urdu poet Hālī, who wrote it in 1879 to awaken the Muslims to a sense of their past glory, and to inspire them to work for a glorious future. Another part of the *Musaddas* recites the movements in other parts of India, led by Sayyid Amır Alı and others, for the welfare of the Muslims, and also in praise of Hasan Ali Effendi, his patron and co-worker for the uplift of the Sindhi Muslims.

Ihsān Badvi has devoted a chapter to this poem in his *Sindhi Essays on Literary Criticism.*

MUSADDAS-E-MASRŪR. See *Ghulām Alı 'Masrūr'*.

MUSĀFIR. Writer, who authored the biography of Mirza Qalıch Beg (q.v.) under the title *Kurb Qalıch,* but it shows 'more feeling than literary and artistic merit'.

MUSAVI, A. W. (fl. around 1940). Scholar, who has written on Bekas and Bedil (qq.v.) and edited their works.

N

NABI BAKSH BALOCH. See *Baloch, Nabi Baksh.*

NĀDIR BEG, MIRZA (1891-1940). Modern writer, who was one of the pioneers of short story in Sindhi and still one of the best if not the best. He is one of the writers, whose contribution to the development of Sindhi prose has been great.

So far short stories are concerned, Nādir Beg is known to have written eight or ten stories, most of them having been published in the *Sindhu Monthly* between 1932 and 1936. His prominent short story is *Ghar jı Chik* (Desire for a Home, 1932) which shows a touch of the author's real genius. The Muslim lover in this story rejects the Christian girl he loves on the ground that she should remain confined to home but she, true to her progressive upbringing, feels that a woman is not a slave of her husband's home, but should be free to do social and political work. The two do not meet for a long time but suddenly he tells her that he has been engaged to a Parsi girl and that he asks the Christian girl to furnish his house as the mother-in-law of the Parsi girl is ill. The Christian girl starts feeling that she should not have spurned his offer. Ultimately it transpires that the engagement with a Parsi girl was a cooked-up story and both of them are now wedded. His other prominent short stories are: *Achut*, and *Miss Rustomjı*. Nādir died an early death otherwise he would have developed the short story in its form and content.

NAGRĀṆI, BHOJRĀJ H. Modern writer, who is known for his *Sāmi ja Śalok* (3 vols., 1955-67). The first volume of this edition appeared in 1955 with a literary introduction in which the metaphysics and ethics of the *Slokas* were not discussed at all. The edition contains an exhaustive introduction on Vedantism and the state of Sind in Sami's time as well as the different readings of the *Ślokas.* Sami's *Ślokas* are distributed under appropriate headings such as *Avidyā, Mūrkh,* etc. so that the *Ślokas* can be studied theme-wise. The earlier *Ślokas* on a theme are given first, and then the latter ones.

NĀGRĀṆI, JEṬHĀNAND. See *Jeṭhānand Nāgrāṇı.*

NĀGRĀṆI, K. Writer, whose novel *Amar Dıp* (Immortal Lamp; 1961) is a useful contribution describing the condition of the Sindhis both before and after partition. Despite the fact that the book is a little lengthy, it bears testimony to the writer's facile pen and descriptive ability.

NĀGWANI, DĪWĀN ṬHĀKURDĀS. See *Ṭhākurdās Nāgwani, Dıwān.*

NĀGWĀṆI, HEMRĀJ. See *Hemrāj Nāgwāṇı.*

NĀMDEV. Poet, who has published his first collection of poems under the title *Āṭhon Suru* (Eighth Sur; 1984).

NANDIRĀM MIRĀṆĪ (fl. 19th cent.). Writer of Sewhan, who translated *Babnāmā* (An Infant Primer; 1853), *History of Sind* and a number of text books including text books in Mathematics and Geography. Perhaps the best contribution he made to Sindhi literature was his translation of *Aesop's Fables* in 1854. This was done in collaboration with Mr. Ellis, his patron. Mirāṇī's translation of *Tārīkh-e-Mausami*, for which he had won a prize, was published in 1854.

NĀNIK MADNĀṆĪ. Poet, who has published his collection of poems under the title of *Khāhī* (Abyss; 1984).

NĀNKIRĀM DHARAMDĀS MĪRCHANDĀNĪ. Dramatist, who wrote *Farebī Fitna* (1914), based on Marie Corelli's *Vendetta*, *Nek Anjām* (1916) based on the Urdu drama *Khwāb-e-Hastī* and *Patī Shevā* (1920) based on the English play *Silver King*. These dramas were written for and staged by the Hyderabad Amateur Dramatic Society. Nānkirām's last and perhaps the best play was *Prem Bhaktī* (1923), which was a translation of Āghā Hashar's Urdu play *Bilwā Maṅgal*. Although it had an old theme—the problem of prostitution—it had its social relevance and was given a masterly treatment. In the tradition of writing plays on the folk-tales, he wrote *Suhṇi Mehār*, which was published posthumously in 1946. He also wrote a novel *Aram Mahal* (Palace of Delight). He also attempted a verse-translation of Kālidāsa's famous *Meghadūta* in 1947.

NAO SINDHI VYĀKARAṆ. See *Jhamaṭmal Nārūmal*.

NĀRĀYAṆ BHĀRATĪ. See *Bhāratī Nārāyaṇ*.

NĀRĀYAṆ DĀS BHAMBHĀṆĪ. See *Bhambhāṇī, Narāin Dās*.

NĀRĀYAṆDĀS RATANMAL MALKĀṆĪ. See *Malkāṇī, Nārāyaṇdās Ratanmal*.

NĀRĀYAṆ JEṬHĀNAND MERĀṆĪ (Qalandari). Modern writer, whose biography entitled *Ātma Darshan* (Self-Realization; 1978) unravels the life of a hitherto unknown Sūfi saint, Saī Tīrth Dās Giānī (Gianchandāṇī). Tīrth Dās died in Calcutta soon after the partition of the country in 1947.

NĀRĀYAṆ SHYĀM. See *Shyām, Nārāyaṇ Nāgvāṇī*.

NĀRĀYAṆ NĀGVĀNĪ 'SHYĀM'. See *Shyām, Nārāyaṅ Nāgvāṇī*.

NARI PADAM. Writer, whose stories, as given in his short story collection *Naon Kamro* (New Room; 1982) are mature with his experiences and human psychology. Of the short stories, *Naon Kamro* is perhaps the best. Does a woman expect only sex from her husband? This has been amply clarified in his short story *Menu Jā Rijandi Rāhi*, while the inner conflict of a woman whether to tell her husband of her pre-marital sex with another boy is the topic of his story *Vicha jī Dīwār*.

NAVALRĀI SHONKIRĀM ĀḌVĀṆĪ. See *Udharām Thanwardās Mīrchandāṇī*.

NAWĀZ ALĪ JĀFRĪ 'NIYĀZ'. See *Niyāz, Nawāz Alī Jāfrī*.

NEVANDRĀM APTI. Modern writer, who is known for his contribution to children's literature. His popular work is *Kālū ain Bālū*.

NIHĀL CHAND. See *Gul Bakāvalī*.

NIJĀNAND, SWAMI. See *Dev Chandra*.

NIMĀNO FAQĪR. A Hindu woman follower of Sachal, who after the partition of India in 1947, brought out an edition of Sachal's work, but it is regarded as not scholarly.

NIRMAL, VĀSDEV. See *Vāsdev Nirmal.*

NIRMALDĀS FATEHCHAND (1866-1940). An established poet, who was a Sūfī and a lover of Persian and Arabic. L.H. Ajwani writes that "no Muslim writer has paid such a tribute to the Prophet and his son-in-law and successor, Alī, whom Nirmaldās calls 'Jagat Guru' (World-Teacher), as this Hindu Sūfī, nor has any Hindu writer used Persian and Arabic words and phrases so freely and so intelligently as Nirmaldas". A scholar of Hindi and Sanskrit also, in the World War I, he was appointed as a Censor on account of his being the best linguist in Sind. He translated parts of Firdausī's *Shāhnāma* in his magazine *Aina*, which the elect read in the first decade of the twentieth century, but the reader had to keep a Dictionary by his side while reading the prose of Nirmaldās. He published poetic compositions, too, in such papers as the D.J. Sind College *Miscellany.* He has left to posterity at least two works, one *Sarojini*, a tale he wrote in 1914 for the Sindhi Sāhit Society and the other *Dalurai-ji-Nagrī* (q.v.), published posthumously in 1944. This novel was written after much research and narrates the story of King Dalurai (11th century), who was notorious for his voluptousness and cruelty. The novel with its involved and sophisticated language is written in such a complicated style that it cannot be understood by the average reader. See *Dalurai.*

NIRMALDĀS GURBAKSHĀṆI (1889-1966). Writer, who was a follower of Brāhmo Samāj. He authored the biographies: *Rājā Ram Mohun Roy* (1930), *Brahmānand Keshub Chandur Sen* (1931), *Sādhu Navalrāi* (1932) and *Devendra Nāth Thākur* (1938). He also wrote a book on Gautam Buddha (1938). Of these, only the biography of Keshub Chandur Sen, the founder of the Brāhmo Samāj, is a full-fledged account giving a live portrait of the great soul.

NIRMAL JĪVTĀṆĪ (1921-44). Poet, who died very young at the age of 23 years. His *Bīnā* (1943) was a novel written with poetic exuberance.

NIYĀZ, NAWĀZ ALĪ JĀFRĪ (1892-1959). Poet, who distinguished himself in the use of similes, both Persian and local. He gives a new and pleasing twist to the story of the Nightingale and the Rose, and employs several poetic devices to aid in the flow and melody of his verses. His *Gula-Ain Bulbul Mein Jhagro* (Quarrel between the Rose and the Nightingale) is considered his masterpiece.

Niyāz was a clerk in the Revenue Department. He wrote engaging poems in the D. J. Sind College miscellany and elsewhere.

NŪH MAKHDUM (1506-90). Saint-poet, who was a contemporary of Shah Karīm (q.v.), the well-known saint. Nuh has composed *Baits* and *Sorṭhas.* Miracles worked by him are recorded in *Tuhfat-ul-Kirām* and *Hadīqat Al Awalya.* He translated the *Qurān* into Persian language. He was much respected by the then rulers of Sind as well as by the Mughals. In his poems also occur references to Hindu Jogīs, Swāmis and Kapris who pierced their ears.

NŪR JAHĀN. See *Gurbuxani, Hotachand Mulchand.*

NŪR MUHAMMAD 'KHASTA' (fl. c. 1717). Poet, whose compositions, apart from observing the stylistic norms of *matla* (the first opening verse rhyming together) and *maqta* (the concluding couplet carrying the *nom-de-plume* of the poet), also embody the sentiments relating to love, so essential for *ghazals*.

NŪRĪ-TAMĀCHĪ. Sindhi legend which refers to the succeeding rule of the Sammas. Jām Tamāchī I is said to have been the successor of his uncle Jām Jūna. He and his nephew Babina were taken away as prisoners by Sultān Feroz Tughlaq (r. 1351-88). Some writers are of the view that Jām Tamāchī II and not Jām Tamāchī I was the hero of this legend. In any case the legend belongs to the 14th century.

Jām Tamāchī, whether I or II, was on a trip to Lake Kīnjhar (situated between Tatta and Jherruck at the bottom Halaya hill), when he fell in love at first sight with the daughter of a fisherman. Her name was Gandrī (belonging to dirt) but he immediately changed it to Nūrī (Light). Nūrī and her father were only too happy to accede to the wishes of Jām Tamāchī and Nūrī was too humble to demand anything for herself or to set herself up as a privileged person. She was satisfied to be the lowliest person in the palace of Tamāchī. The fisher-folk of the Kīnjhar lake rejoiced too in the wedding of Tamāchī and Nūrī, for their lord and son-in-law exempted them from paying taxes and transferred to them all the rights of overlordship on Lake Kīnjhar and its environs.

Nūrī, being of low birth, was naturally not liked by the Samma women in Tamāchī's palace but she remained calm and quiet, trying to be of service to everyone. Once Tamāchī ordered all the palace women to put on their best attires so that he might select one of them for going out with him. All other women were in their finest dresses but Nūrī wore the simplest dress and fixed her eyes on the ground, not wishing to thrust herself upon the notice of the ruler. When Tamāchī reviewed them all, he felt that Nūrī was superior to all the women gathered there, because of her simplicity, humility, charm and elegance. She was shining with her own God-given beauty without any malice and jealousy. He chose ner for his companion and raised her status to that of the Chief Queen. In Sindhi literature, this legend has no tinge of sorrow and unhappiness and a comic element sustains it throughout.

O

ODEROLĀL. Same as Uderolāl (q.v.).

P

PADMĀVATĪ. See *Dulāṇī, Shāmdās.*

PAIGHĀM-E-LATĪF. See *Sayyed, G. M.*

PAKO PAH (1862). Prose work by Kauromal Chandanmal Khilnāṇī (q.v.), in which the author made an impassioned plea for educating the Sindhi women. Liberal in his mental make-up, the author argues that those people who doubt the utility of women's education would like to confine the scope of their activity to the kitchen and to domestic duties, and who have a question to ask whether women have to be scribes and employees in Government offices, are like those builders of houses who have no care for the foundations of the house. Every country has its rise or declines, its greatness or degeneration, according to the wisdom or ignorance of its women.

PANCH NANDHIḌĀ NĀṬAK. Collection of five one-act plays, written in 1937 by Mangharām Ugharām Malkāṇī (q.v.). In these plays, the writer has dealt with the problems of social evils, domestic and family life conflicts, the nature of a step-mother, the ill-treatment meted out by a mother to her long-ailing daughter, and the problems of landlords and farmers. Malkāṇī is the first dramatist, who exposes the social ills in a realistic manner. His language is easy and natural, while the style is satirical.

PANGATI INQILĀB. See *Wadhumal Gangārām.*

PANJWĀṆĪ, RĀM. See *Rām Panjwāṇī.*

PĀP AIN PAKĪZGĪ. See *Bhambhāṇī, Nārāyaṇdās.*

PARAM ABICHANDĀṆĪ (1926-). Writer, who has authored two novels: *Jharṇā* (Waterfalls; 1962) and *Hika Jar ba Jıbhūn* (One Fire, Two Flames; 1964). Both deal with stories of love unfulfilled in previous births but remaining unfulfilled in the present birth also. In the second novel, the hero, an artist living in Rome, sees a vision of a beautiful girl who, one night, visits his studio and asks him to draw her portrait. When he returns to India, he sees in his sister's friend the girl of his vision. The girl, though married is attracted to him, but the boy, haunted by social obligations, prefers to escape and thus ruins several lives.

His book of literary essays entitled *Satu Sāru* (1980), which won him an award from the Ministry of Education, comprises 11 essays *inter alia* those on 'Isms in Literature', 'Romanticism and Literature', 'Human Philosophies', 'Literature and Life', 'Literary Criticism', etc. The author has tried to contain the vast sea of knowledge in a small water jar.

After a lapse of 24 years, he has published a novel *Ien Bi* (That Too; 1988), which is different from traditional novels. The novel depicts the stark realities of life and delineates the emotions and feelings of human beings which remain frozen between dream and pseudo-memory.

Amrit entices Safrina but refuses to marry her, though she is pregnant by him. Mahesh, one of Amrit's friends, comes to the rescue of Safrina and marries her and also adopts the newly-born babe. On his death, Amrit gives his property to his son (child of Safrina by him), but she rejects his offer and does not want her little son Ajit to know who his real father is. The novel is indeed a work of art.

PARANJAPYE, LANMAN V. A Maharashtrian scholar, who published in 1868 *English-Sindhi Dictionary.*

PARMĀNAND, BHĀĪ. Modern writer, who is known for his works on religion: *Liku Na* and *Nishkām Sidhi.* Bhāī Parmānand is a living saint of Shikārpur (Sind), who has over sixty books, both in Sindhi and Hindi, to his credit. *Liku Nā* (Hide Not; 1979) contains questions and answers on topics concerning search for God, and serves as a guide to those who have adopted His path. The answers are supported by the teachings of Vedānta. *Nishkām Siddhi* (Selfless Perfection; 1979) explains that the world is a field of action (*karma-kshetra*). One must distinguish between good and evil and should not depend on fate but must put in one's effort. The discourse is interspersed with gems of poetry. The books are distributed to devotees. See *Bhagwān.*

PARMĀNAND MEWĀRĀM (1865-1938). Scholar, who rendered yeoman's service in the field of Sindhi lexicography. He brought out a *Sindhi-English Dictionary* (1910) and an *English-Sindhi Dictionary* (1933). He also translated *The Intimation of Christ* (*Krist ji Pairavī*, 1923), which is treasured by Sindhis as one of the best half a dozen prose works in the Sindhi language. From his youthful days he was influenced by Christianity and become a Christian. His collection of essays: *Gulphūl* (Flowers; I-1925; II-1936) represents Sindhi prose at its best with its lucidity and wit. In the sphere of children's literature he brought out *Dil Bahār* (in four parts), having entertaining stories culled from his magazine *Jote.*

PARMĀNAND PUNJĀBĪ. Modern writer, whose *Ithāsik Lok Kahānyūn* (1961) speak of the brave deeds of the Rajputs.

PARSO GIḌVĀṆĪ. Modern scholar, who has been conducting researches in linguistics and publishing his learned articles in English.

PARSRĀM HĪRĀNAND ZIA (d. 1958). Poet, who in the earlier stages adopted the *nom de plune* of 'Ranjūr' but later on adopted the pen-name of 'Zia' (light). A modest soul, he was a lovable figure ever trying to learn from his betters, and improving his knowledge and skill till he became a true poet of the *Jantā* or the masses. In the pre-Partition days, i.e., before 1947, he published a volume of his poems under the title of *Taswīr-e-Ihsās* (Picture of Sensibility; 1943). It is written with an eye to his Muslim audience and it won a prize from Dāūdpoṭo, Director of Publication. He, like any Muslim poet, talks of *Kāba*, Imām Husain and idol-temples like any Muslim poet, and follows up a poem addressed to Kṛishṇa, 'the King of the Flute', with a poem addressed to Muhammad, saying that though he is not a Muslim, he is a follower of the Prophet. The *Rubāiyāt* have the conventional allusions to the wine-bearer (*Sakī*), prayers and prostrations and *Kāba.* The Muslim poet from whom Zia learnt the art of poetry was Murād Ali Kazim, himself a minor poet of the Persian school of Sindhi poetry, part-author of *Gulzār-Ranjūr.*

On his migration to India, he introduced an element of humour and satire in his poems, which were published mostly in the daily *Hindustān* and its sister weekly *Hindvāsī*. At the same time to console such souls, who might have been upset by sufferings in the wake of Partition, he versified *Jap Sāhib*, *Sukhmani* (Sikh scriptures) and the *Bhagavadgītā*.

He also composed poems for children on different topics with due deference to their psychological needs. He received a posthumous award for his book *Bāgh Bahār* (The Spring Garden; 1963). In this book, poems for children in simple Sindhi are given with suitable illustrations from the age group, five to nine years.

PARŪ CHAWLA. Writer, who has brought out a compilation of devotional songs in 1988 under the title of *Rakhu Jhūlana Toy*. The book contains significant reminiscences of Rām Panjwāṇī (q.v.) and his associates during religious gatherings.

PARUMAL KEVAL RAMĀṆĪ. Writer, who in the pre-Partition days, edited *Choḍas* (Moonlight); there appeared a children's column in this weekly. After partition of the country in 1947, the magazine became defunct.

PHERVĀṆĪ, LĪLĀRĀM. See *Līlārām Phervānī*.

PHERVĀṆĪ, S.N. Sindhi Professor, who has published a short biography of Dayārām Gidūmal (q.v.) in 1938 under the title *Raj Rishi Dayārām*.

PHŪL ROHRA. Writer, who is known for her children's book: *Hindustan je Āzadia ji Kahānī* (Story of India's Freedom; 1985). It is a valuable contribution to juvenile literature.

PHŪLAN MŪTH. See *Lālchand Amardinomal Jagtiānī*.

PILGRIM'S PROGRESS (Sindhi version). See *Pribhdās*.

PĪR ALĪ GOHAR SHĀH (fl. early 19th cent.). Poet, whose *Kāfis* have an appeal of their own even though occasionally marred by scriptural allusions to Noah and other figures.

PĪR HASAN KABĪRUDDĪN. See *Hasan Kabīruddin, Pīr*.

PIR HASSAMUDDIN RASHDI. Scholar, who has published *Sindhi Adab* in Urdu.

PIR MUHAMMAD BAQĀ (d. 1784). Poet, who composed some amatory verses. He is the progenitor of the Pagāro Pirs.

PĪR MUHAMMAD LĀKHĪ (d. end of 16th cent.). Poet, who belonged to Tatta but migrated to Lākhī in Upper Sind and died there. He has composed *Manajat* or Invocations in praise of Muhammad, which have little poetical merit, except that he makes an innovation of adding rhymes by prolonging sound vowels like *alif* at the end of every line. There is a juxtaposition in a rather unpleasant manner of the words of pure Sindhi origin with those of Arabic and Persian origin.

PIR SADRUDDĪN. See *Sadruddīn, Pīr*.

PĪR USMĀN SHĀH MARWANDI. See *Lāl Shāhbāz*.

PISHU PASHA. A collection of short stories written by Jamala Abro (q.v.).

PITĀMBAR BHAVNĀṆĪ. Modern writer, who, inspired by his elder brother, Dayāchand Sharma, in 1964, rendered into Sindhi the Sanskrit *Shiva-purāṇa*. Bhavnāṇī was a Brahmin graduate and teacher.

POPĀṬĪ R. HIRĀNANDĀṆĪ (1924-). Novelist, who is a vigorous fighter for the cause of women. Her novels are: *Mañjū* (1950), *Hasratan ji Turbat* (The Grave of Desires; 1960) and *Jia Mein Jhori Tan*

Mein Tāt (Longing Body, Remembering Heart; 1968). *Manjū* is a tale of an unequal marriage. In the second novel, she unfolds a woman's aspirations and their untimely death; here she deals with woman in a village. Her third novel is the story of two lovers who are the victims of misunderstanding caused through the selfish interference of a third person. But finally, it is the love that wins. In the process, two women characters are revealed in sharp contrast, one is a very contemporary person leading the life according to her impulses, while the other is sober, and trusts only the values tested by time. Generally in her novels, woman aspires for both physical and spiritual fulfilment, but man's fickle-mindedness and desire for dominance leave her in a frustrated condition.

As an essayist, she has given as many as eight collections of essays which include *Hiku Pushup Pandrah Paṅkhriyun* (One Flower and Fifteen Petals; 1962), *Man cha Ahiyan* (What Am I?, 1969) and *Bhārat-ji-Istri* (Woman of India; 1965). Her *Boli Munhinji Māu* (1977) is a collection of 12 essays written on literary topics.

She has also written a series of articles on her visits to Japan, Hongkong, Singapore, England, Paris and Spain.

She has also written *Sindhi Sāhita ji Jhalak* (A Glimpse of Sindhi Literature; 1964). In her book *Bhāshā Śāstra* (1962), she deals with the philological aspect of the subject; it is the first book in Sindhi on linguistics.

She has also translated into Sindhi *Swāmi Vivekānand Jivani*, published by Ramakrishna Ashram under their scheme. She has paid tribute to Lekhrāj Aziz in her book, *Aziz, Shakhsu ain Ālim* (Aziz, Man and Scholar; 1978). She has studied Aziz from various angles.

Popati has published her autobiography *Muhinje Hayātia jā Sona Ropa Varqa* (Golden and Silver Leaves of My Life; 1981). She has done a lot of plain speaking about her relatives, friends, comrades and community at large. Her reminiscences of Sind plunge the reader into pleasant reverie. Each chapter is prefaced by apt lines from popular poets.

In 1982 she has published *Sindhi Musalmon Kavi ain Sandan Hindi-a Mein Shāiri* (Sindhi Muslim Poets and Their Hindi Poetry), which contains Hindi poetry of 22 Sindhi Muslim and Hindu poets though the title of the book signifies only Muslim poets. She has taken pains to collect the material and translate it into Sindhi and also interpret their poetry containing Vedantic and Sufistic thoughts, the poets' philosophy, their understanding of Yoga, praise for Guru, etc.

In 1983 she has published her short story collection *Shāhnāz*, which consists of 9 short stories. These stories are mostly centred in modern city-life and generally depict psychological subtleties of human behaviour.

She has brought out a collection of ten critical essays on Shāh Abdul Latif (q.v.), under the title *Shāh Sindhi Tahiziba jo Rūhu* (Shāh, the Soul of Sindhi Culture; 1983). In this she has studied different aspects of Shāh's, poetry and establishes the greatness of the poet in his thought and its artistic expression. In 1984 she has published *History of Sindhi Literature* (in English). The year 1985 saw the publication of her two works: *Tanqidi Mazmūna* (Critical Essays; articles on Sindhi criticism, short story and drama) and *Sindhi Kalah ain Āju* (Sindhi Yesterday and Today).

In 1988 she has published a collection of her poems and poetic prose writings under the title of *Mān Sindhini* (I Am a Sindhi Woman). The work overflows with the sentiment of 'Sindhyat' (Sindhism).

Some poems in the fifth section of the book are composed in the style of Sindhi folk songs. In the same year has been brought out her short story collection *Huti Tawhin ain Hiti Asin* (You are There and We are Here).

Pau Phati Popati (1988) is a video-film script on the life and works of Popati. It successfully depicts the life, character and contribution of Popati Hiranandaṇī in the field of Sindhi literature and other cultural activities.

PRABHĀT. See *Lekhrāj Tilokchand.*

PRABHUDĀS, BRAHMACHĀRĪ (1903-). Writer, who has authored a biography of Rāmakrishṇa Paramhans under the title *Śrī Rāmakrishṇa* (1932). He also wrote a biography of Kamalā Nehru.

PRABHUDĀS KUNDNĀṆĪ. Writer, who is known for the biography *Jini Soja Sūri* (1988).

PRABHU WAFĀ. Modern poet, who has given a definite shape to *Pañjkarā* (five-line poem), which in the past was composed in irregular metres and in *madah* (invocation) form. He has brought out his third volume of poetry: *Surkh Gulāb, Suraha Khwāb* (Red Roses, Sweet Dreams; 1980) after a gap of nearly two decades.

PRADĪP. See *Krishṇa Lāl Bajāj.*

PRĀN NĀTH. See *Dev Chandra.*

PREM GHUNCHA. See *Asurām Āsū.*

PREM JI SHĀDĪ. See *Chandulāl Jaisinghāṇī.*

PREM PRAKĀSH. Modern writer, who heads a band of young enthusiasts, responsible for establishing a Drama Workshop in Ahmedābād. Prem Prakāsh has broken new ground through the staging of experimental plays. His one-act play *Kāthu* (1977) has been successful on the stage. His another one-act play *Morchābandī* (1979) has actors unnamed but numbered instead. Its dialogues are satirical of our multifaced political leaders.

In 1981 he has published *Dardu Jārī Āhe*, which is a collection of selected poems of twelve prominent Sindhi poets. The selection is good and provides variety of forms both old and new.

Piḍi-a-jo Ishq (Love of Old Age; 1982) is a collection of 15 short plays of different types. The plays offer some new directions from technique point of view. The selection of themes is wide and varied.

In 1985 he has published a collection of plays entitled *Bāhi* (Fire), fiery in nature. He keeps on experimenting with form and content.

PRIBHDĀSA. See *Bherumal Mahirchand Ādvāṇī.*

PRIBHDĀS ĀNANDRĀM. Writer, who prepared *Ṭiyon ain Chotham Darsī Kitāb* (Third and Fourth Textbooks; 1857). These were the educational texts and supplementary books for children.

PRIBHDĀS BRAHMACHĀRĪ. Modern writer, who has written short stories and anecdotes for children. For his *Bāpu Darśan* (some incidents from the life of Mahatma Gandhi with pictures), he got a prize. He also wrote a biography of Swami Vivekānand.

PRINCEP. British scholar, who authored *A Grammar of Scindee (Sindhi) Language* (1835).

PRĪT JA GĪT. See *Malkāṇī, Mangharām Ugharām.*

PRĪT PURĀṆĪ RĪT NIRĀLĪ (Old Love, New Approach). Novel (1961) by Sundrī Uttamchandāṇī (q.v.). In the first part of the novel, there is a colourful and lively description of the life which the young girls led in the pre-Partition Hyderabad (Sind). The novel further proceeds to tell a love story that is doomed by the cowardice of a boy unable to defy his father. As the story develops, two contrasting female characters are delineated: Sarlā, bold and independent, who despite frustrations in love, reshapes her life, and Jamnā, meek and submissive, who allows her husband to ruin their happiness as also that of the family.

PRITAMDĀS. Writer, who compiled educational texts and supplementary books in the early part of the 19th century.

PRĪTAMDĀS HAKUMATRĀI. Writer, who is known for his novel *Ajab Bhet* (Strange Comparison; 1892). The author called himself a 'humble seeker for reforms' and his aim in writing the novel was to eradicate social evils. The novel portrays the domestic life of two groups of Sindhi Hindus, the Āmils, or official class, and the Bhāibands, or mercantile community.

In its second edition, which was published in 1910, the author expressed his gratification that reforms had actually been achieved in the two decades that had passed since his novel appeared. But though his delineation of society was faithful and his language simple and chaste, the book did not attract much literary attention.

PRITAMDĀS THARANEE. Author of *Jīvan Ved* (1921), which is an exposition of Keshab Chandur Sen's teachings.

PRITAM VARIĀṆĪ. Modern scholar, who has been conducting researches in linguistics and publishing his learned articles in English.

'PUSHP', LĀL. See *Lāl 'Pushp'*.

PŪNAM BALWĀṆĪ. Writer, who is known for *Randhne ji Rāṇī* (1979).

PUNSHI, S.K. Writer, who is known for his work: *Santa Kanwar Rāmji Biography* (Biography of Sant Kanwar Ram; 1984).

PŪRAB SANDESH. See *Jethmal Parsrām*.

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QĀDRĪ, LUTF ALLĀH (1611-79). Sindhi Sūfi poet, who was the first to quote verses from the *Qurān* in his *bait*. He also introduced many new words from Arabic which were not in vogue till then. His 50 verses are to be found in *Minhaj Almarūf*, which was composed 34 years before the birth of Shāh Abdul Latīf. His poetry does not contain stanzas of only two verses as in *dohās* but extend to even seven verses. The burden of his poetry is of course Sūfistic. He strains after alliteration in his verses but there is little mellifluousness in them.

Qāzī Qāzan has referred to *Jogīs* in only one *bait*, but Qādrī has composed several verses on *Jogīs* and *Sāmīs* (*gurus*) and makes reference to *Jogīs* of such far off places as Bengal, Benares, Hinglaj and so on. He even talks about *Jogīs* going to Malabār, which shows that there has been contact between Sindh and the Malābār coast for generations. He says:

Some to Kannauj repair or some visit Mathurā,

Some run towards Deccan and some go to Malivār (Malabar).

He has composed around 50 *baits* dealing with the sufistic doctrine of pantheism. For example:

He is the cup-bearer, the cypress, the successor and the cup.

He pours wine, He drinks it and He is Himself the intoxicated.

He is the Singer, Song and he is the Composer.

QAIDĪ. See *Rām Panjwaṇī*.

QALĪCH BEG, MIRZĀ (1853-1929). Poet, scholar, essayist, critic, historian, translator, dramatist, whose stamp is clear and visible on all departments of Sindhi literature. He has authored about 300 works, 150 published and the remaining in manuscripts. Mirzā Qalīch Beg's father, Farīdūn Beg was in fact a Christian of Georgia, who was brought to Sind after his conversion to Islām. Qalīch Beg was educated in Sind and Bombay. After obtaining the B.A. degree, he entered Government service and retired as Deputy Collector in 1910. He had mastered Persian, Arabic, Urdu and English, and was acquainted with many other languages. His impact on Sindhi literature was so vast that the entire literary period in British era may be called the Epoch of Qalīch.

Poetry. Qalīch Beg commenced composing poems from his childhood. Later on his original poems were issued under the title of *Saudā-e-Khām* (Unripe Melancholia) in two volumes, which contained about 450 *ghazals* and *qasīdas*. He was the first and remains the best translator of Omar Khayyām's *Rubaiyāt*, of which he translated about 130 stanzas. A distinctive mark of Mirzā's translation of *Rubaiyāt* was the introduction to it written by Dayārām Gidumal (q.v.), which reaches the summit of Sindhi prose, and gives the translation a peculiar place in Sindhi literature. In his translation, Mirzā was a pioneer as scores of Sindhis are even now writing *Rubāiyāt* in Sindhi, and they are indebted to Mrzā. He has also rendered the Persian poet Shabistari's mystic poem *Gulshan-e-Rāz* (Garden of Mystery) in Śindhi *masnavi* under the title of *Kashf-e-Aijāz* (Unravelling of Miracle), and made translations in verse of passages from English poets, and from Arabic, Persian and Urdu poets in *Amūl Māṇik* (Priceless Gems) and *Motiyun-ji-Dabuli* (Casket of Pearls). His *Dīwān*, including his original poems published in *Saudā-e-Khām*, contains about 450 *ghazals* and *qasidas*. Qalich Beg wrote lyrics in his dramas, which are also gathered in *Saudā-e-Khām*. One of such lyrics in *Khurshid* contains a woeful plaint and has become very well-known. In his original poems, he was an expert craftsman and knew and observed the rules of Persian prosody, but he lacked poetic inspiration. But some of his love-poems are much above the level of the love-poems of the Persian School of Poets. His ghazal which begins with: "Don't slay me, bit by bit, with your coquetry, O Beloved! Don't cast me out farther and farther from your presence, O darling! I have agreed to be killed, but you can take pity. Let your dagger pierce O killer! but do it slowly and more slowly" is one of the best *ghazals*. His another important poetical work is: *Chandanhāru*. He used Persian images and allusions. He also introduced *Hazaliyāt* (facetious verse) in Sindhi poetry.

Drama. Qalich Beg wrote the first Sindhi play *Lailā-Majūn* in 1880. Borrowing heavily on a romantic Arabian folk story for the requirements of his raw material, he composed the play in *dohrā* (couplet) form. The play, however, could not be enacted due to the absence of any dramatic organization. In 1885, i.e., five years later, he wrote another drama: *Khurshid*—rendering of a Gujarati play. Written in half-rhymed prose with catchy lyrics, the play depicted the life of a brave woman, who, wisely, freed herself from the clutches of fake lovers, and ultimately found her mate. The play was published in 1887 from Karachi. In the preface, the Mirzā claimed that he gave them something that had relevance to the modern times, instead of the fairy and mythological tales. The play was finally staged in 1905. He wrote three more plays in quick succession—*Bakāvali* (1894), *Nūr Jahān* and *Nādirshāh*. The first one was a romantic drama, while the other two were on historical themes. All the three plays were published by Hari Singh, a publisher in Sukkur (Sind).

Qalich Beg remained the most prolific playwright for the D.J. Sindh College Amateur Dramatic Society, Karachi. Beginning with the rendering of Kālidāsa's *Sakuntala* in 1896, he switched to Shakespeare's plays and adapted *The Merchant of Venice* (*Husna Dildār*, 1897), *King Lear* (*Shāh Elia*, 1900), *Cymbeline* (*Shamshād Marjāna*, 1908), *Two Gentlemen of Verona* (*Aziz, Ain Sharif*, 1909), *Romeo* and *Juliet* (*Gulzār Ain Gulnār*, 1909), *Hamlet* (*Shahzādo Bahrām*, 1914), and *As You Like It* (*Jamshed Hamidah*, 1918). During his forty years of active writing career, the Mirza composed as many as sixteen full length plays apart from a number of comic pieces and farces. He changed the names of the characters as also set them in Sindhi environs thereby making the audience feel at home even with the subjects foreign to them. His last drama *Mohini* (1924) based on Urdu play *Śrimati Manjari*, preached Hindu-Muslim unity.

So far the one-act plays are concerned, here also Qalich Beg gave the lead. His first one-act play *Lobhi Ain Ḍhongi* (The Greedy and the Swindler) was staged after the main play *Hariśchandra* in 1894 by the D.J. Sindh College Amateur Dramatic Society. His best one-act play was *Inquiry Officer* (1896) based on Gogol's wellknown Russian play *The Inspector General*, followed by social satires and farcical one-act plays including the *Nım Tabıb Khatre Jān* (The Quack is Dangerous to Life), *Nım Mullāh Khatre Imān* (The False Priest is Dangerous to Religion, 1897), *Rassāta Jo Raṅg* and *Gasht Kına Kashṭ* (1908).

In the field of novel also, Qalıch Beg was a pioneer. He wrote a novel *Dilaram* a year before his masterpiece, *Zınat* (q.v.; 1890), but it was not an original work. *Zınat* was the first original novel in Sindhi, though some writers have sought to find some original for it as well. His yet another work of fiction, the material for which he borrowed from the *Shāhnāma* of Firdausı, is *Rustum Pahlwān*, which describes Rustum's exploits, his tragic discomfiture at the hands of his own son Sohrāb, and his grievous end were so dovetailed as to form a single and lively tale.

The credit for introducing religious books in Sindhi also goes to Qalıch Beg, who wrote such books as *Ilm Tasavvuf* (Mysticism, 1912), *Majmaul Mazāhib* (Compendium of Religions), *Sulh Kul* (Concordance of all Religions; 1923), *Tuhfatul Sālikın* (Gift of the Seekers; 1915), *Kımia-e-Sādat* (Alchemy of Happiness, a book in Persian by Imām Muhammad Ghazālı; 1901) and many others.

In the field of essays, he translated Bacon's *Essays* under the title *Maqālāt-ul-Hikmat* (Essays of Wisdom; 1877) and thus started the trend of translation of essays. He also wrote *Ajāib Garaib* (Wonders and Marvels; 1924), a compilation of some scientific wonders and curiosities.

The first to write on certain aspects of Sindhi language and its literature was again Qalıch Beg, who wrote small pamphlets such as *Sindhi Zabān-jı-Mukhtasar Tārıkh* (A Short History of Sindhi Language) and *Sindhi Shair-ji-Qadim-halat ain-poe-jo-Sudharo* (Classical Sindhi Poetry and its Development; 1914). In his *Sindhi Grammar* (Hyderabad, Sind, 1921), Qalıch Beg suggests that Sindhi has descended from the Vrāchaḍa Apabhraṁśa form of Prakrit. It also deals with Islamic rhetoric and prosody. His other works are: *Lughāt-e-Latifı* (Lexicon of the words occurring in *Shāh jo Risālo*; 1914), *Sindhi Lughāt-e-Qaḍmı* (Sindhi Classical Dictionary; 1921). He also edited *Risalo Karımı* in 1904.

In the sphere of biography, Qalıch Beg wrote several works such as *Hālāt-ul-Avliā* (Lives of Saints; 1905), *Zeb-un-Nisā Begum* (1928), *Qadım Sind* (Ancient Sind, 1921), *Javāhir-ul-Insān* (Gems Among Men; 1926) and *Ahvāl Shāh Abdul Latıf Bhiṭāı* (Biography of Abdul Latıf Bhiṭāı, 1897). In *Qadım Sindh jā Sitārā* (Stars of Ancient Sind; 1926), the author has presented biographical sketches of scholars, learned men and poets. *Qadım Sindh* consists of 16 chapters describing the old towns of Sind and it includes biographies of various poets, saints, rulers and nobles hailing from these towns. In *Shaikh Bū Alı Sinā* (Avicenna, the Great Physician and Philosopher; 1926), he has presented fairly good details of Avicenna's life and enumerated his works—both Arabic and Persian. He wrote yet another biographical work, *Tuhfat-ul-Nisvān* (Gift of Women; 1921) dealing with eminent Muslim women of India, Arabia and Persia. In *Javāhir-ul-Insān*, biographies of 61 men and women of Europe who have distinguished themselves in various fields are incorporated judicicusly. Having the qualities of detachment, sympathy and a facile pen, Qalıch Beg may therefore be called the doyen amongst biographers in

Sindhi. He also wrote his autobiography entitled: *Sāo Pan yā Kāro Pano* (Green Leaf or Black Paper). He edited the *Diwān* of Fazil.

So far children's literature is concerned, Qalıch Beg published poems under the title of *Bārāṇā Shāir* (Rhymes for Children; 1870). Later he wrote short novels as well as stories meant for children. They are *Nılo Pakhı* (Blue Bird), *Labā Khān Darzı* (Laba Khan, the Tailor), *Tilsimi Guḍi* (Magic Doll), *Ba Jārā Bhāur* (The Twin Brothers), *Shahzādı Qadam Barg* (Princess Qadam Barg) and *Shahzādo Jinkush* (Demon-killing Prince). He also translated *Gulliver's Travels* and *Robinson Crusoe* into Sindhi.

QĀSIM, AKHUND MUHAMMAD (1806-81). Poet, who was a relative of Khalifa Gul Muhammad. Qāsim was originally a practitioner of Persian verse, especially laudatory verses, which brought him good income from princely families. He was in Government service as well as in the service of a Mır for some time, and being a fine calligraphist was in much demand for writing on posters and signboards. Late in life he turned to Sindhi verse and he brought innovations in it as is evidenced by *Dıwān-e-Qāsim*. Qāsim was grave and sober in tone and his critical acumen was appreciated by his contemporaries. He was among the first to write *Rubāiyāts* in Sindhi.

Qāsim, next to Gul Muhammad 'Gul', completed his *Dıwān* (1875) of *ghazals, qasıdas, masnavis, qitās*, etc. which was published by the Vernacular Literature Committee three years later, i.e., in 1878. He was a distinguished scholar of Persian and Arabic, known for his metrical excellence and, as L.H. Ajwani puts it: "His poetry is frequently interlarded with Persian and Arabic verses of his own composition."—*History of Sindhi Literature*, p. 144.

Those who practised metrical composition in his time, princes as well as peasants, came to him for correction. Many of them have paid tributes to him for his 'colourful ghazals', 'verse making' and 'poetical criticism'. He ventured to criticise some of the novices in poetry writing, in his *ghazals*, and they accepted his censure with seeming satisfaction. He was in fact the first to bring in original Arabic verses in Sindhi measured poetry. To him aslo goes the credit of introducing *tarjı band* (return-tie, a poem of many stanzas of which the last hemistich is repeated in the succeeding stanza) in Sindhi poetry. Many of his *qasıdas*, however, were motivated not by the fulness of his heart but by the pressure of money.

His Sindhi poetry is only a fraction of his total verse-composition, and comparatively meagre, (it has 147 *ghazals* in all, some *kāfis*); it is still a very heavy reading because of its theological content, didactical elaborateness and dryness. He seems to have parted company with both Nature and Man, two recurring subjects in poetry elsewhere. Mirza Qalıch Beg is responsible for editing his poems and getting them a wide currency. Qāsim had a vast reputation in his days, doubtless because of his metrical expertness and his veneer of theology as well as Sufism, but now he is much less read than Gul. In one of his *kafıs* he has made a parade of bringing together Sasui, Mūmal as well as Marui!

QĀZAN, QĀZĪ. See *Qāzı Qāzan.*

QĀZĪ, ELSA. See *Imdād Qāzı.*

QĀZĪ, IMDĀD. See *Imdād Qāzı.*

QUTB SHĀH (1813-1910). Poet of Jahania, Hyderabad Sind. Jhamandās Bhatia is the biographer of Qutb Shāh. There is not much difference between the poetry of

Qutb Shāh and Budhal (q.v.). The sufistic ideas are the same, but Budhal's poetry is much more varied. In both Qutb and Budhal there is the same catholicity of views, and freedom from fanaticism and the same regard for performance of rituals as necessary formalities.

QĀZĪ HĀJI AHMAD. See *Hāji Ahmad, Qāzı.*

QAZI GHULĀM TATTA. Writer, who wrote a History of India at the end of the 19th century.

QĀZI QĀZAN (*c.* 1465-1551). The first great poet of Sind, who was a Sūfı. His seven verses have been preserved for posterity in *Bayānul Ārifın* (Description of Mystics, 1630), a Persian work, and are described as bright stars of Sindhi literature. It may be mentioned that Thākur Hiro (q.v.) in his *Qāzı Qāzan jo Kalām* gives 112 verses, of which all may not be authentic. Qāzı Qāzan was a contemporary of Sūrdās, the Hindi poet, Guru Nanak, the founder of the Sikhism and Mıra. Kabır was his senior contemporary. It is evident that Qāzı Qazān must have been influenced by the Bhakti Kāvya movement of north India. *Jogıs* (Yogıs) and their ways of life and customs are commonly referred to by *Bhakta Kavis*. It is said that *Jogıs* used to wander throughout India, including Sind. Reference to *Jogı* in the following poem is symbolic:

The Jogı woke me up from mental stupor, Thereafter I moved on to Pilgrim's Path.

His mystical thought can be seen in the following verses:

O young man! Awake and behold: All is in your eye! Both Mecca as well as Multan are within.

Some who are near are yet distant and those who are far off appear to be near and dear. The frogs living in a pond know not about blossoming lotuses therein.

The greatest scholar of his time, Qāzı Qāzan was a profound mystic who was fully conversant with Islamic theosophy as well as Hindu thought. He was a pioneer in the syncretism of Sufism and Ved-antism and responsible for interpretating the main doctrine of Pantheism (*Vahdatul Vujūd*) enunciated by Ibn Arabi, the well-known Sufi of Arabia.

The ancestors of Qāzı Qāzan were the inhabitants of Sewhan and Tatta towns, but the Qāzı spent a major part of his life in Bukkur in Sind. He was a well-known Qāzı of the town and lived through four reigns—the reigns of the last two Samma rulers of Sind, Jām Nizamuddın and Jām Nando, and the first two Arghūn rulers, Shāh Arghūn Beg and Shāh Husain. He died in Medina in Arabia. He and his family ran into difficulties at the time of foreign invasion when Shāh Arghūn overran Tatta, the capital of Lower Sind, in 1520 but his piety, learning and reputation, made a strong appeal to the conqueror who was pleased to protect him and his family. Shāh Arghūn died in 1522 and his successor, Shāh Husain appointed him as Qāzı or as judicial functionary at Bukkur, capital of Upper Sind, which exalted post he occupied for over 20 years, discharging the duties of his office with exemplary integrity and justice. Many miracles are associated with Qāzı Qāzan's power but the Sindhis remember him not for his miracles but for the seven verses left by him. Qāzan took another turn of his life when he came to know his spiritual preceptor, of whom he spoke as the Yogı who had awakened him from his slumber and turned him to spiritual pursuits. The Yogı or his preceptor was the celebrated Sufi *Darvesh* Sayyid Muhammad of Varāṇası.

There is also a *Dıwān* written by him

in Persian which is available. His seven verses or *Baits*, mentioned above, have inspired other sufi poets. These *Baits* also contain some examples of the development of Sindhi *Baits* from the Hindi metre *Doha*.

R

RAGHUMAL MOTWAṆĪ (fl. around 1946). Author of *Gulābī Gul* (Rose Flowers), which is not on Flowers or Poetry but was a well-reasoned easy treatise on Mysticism.

RĀHĪ, KṚISHṆA. See *Kṛishṇa Rāhī.*

RAHNAMAI SHĀIRĪ. Book on prosody by Muhammad Ibrāhīm Sheikh 'Khalīl' (q.v.). There are a few books in Sindhi, written on Persian prosody. This book is a description of the principles of prosody, definition of poetry, and definition of the forms of poetry.

RĀI DYĀCH. The most ancient Sindhi legend, which relates to the Greater Sind or when Cutch and Saurashtra were linked to Sind. The story of Rāi Dyāch, related by Shah Abdul Latīf in his *Soraṭh-Dyach* is said to be the story of Rāi Dewās who ruled at Girnār in Jūnāgarh (Saurashtra) between 1003 and 1010. He was of Sindhi extraction, belonging to the tribe of (Chūḍā) Samma who had emigrated from Sind to Cutch and Saurāshtra (after the displacement of Rāi dynasty in Sind by Chach, the Brahmin). the name of the father of Rai Dyach or Rāi Dewās was Rāi Kanwar. In the legend current in Sind about Rāi Dyāch, two stories, separately related about Rāi Dewās and Ranik Devī in Gujarat, were blended into one. The tragedy related by Shāh Abdul Latīf, i.e., the cutting off of his own head by Rai Dyāch, at the instance of minstrel Bījal, occurred in 1010, i.e., about half a century after the advent of Ūḍerolāl (q.v.) in Sind. As no Muslim historian of Sind has referred to the legend nor any predecessor of Shāh Latīf, the story has to be reconstructed from Shāh. This story of Rāi Dyāch was the first story in prose to be printed and read in schools after the British rule was established in Sind. A fine specimen of Sindhi prose, it was produced in a pioneer work on Sindhi grammar.

The legend begins with the birth of a male child to the sister of Rāi Dyāch, the Jūnāgarh ruler. While she was pregnant, the astrologers prophesied that she would give birth to a son who was destined to slay his maternal uncle, which means her own brother. As the child was born, the mother asked the nurse to take the infant away and kill it. The nurse took the infant in a solitary place, but as she was fascinated by its looks, she instead of throttling it put it in a box and consigned it to the waters. The box floated down to Anairāi's territory in Gujarat and was discovered by a minstrel or *Chāraṇ*, who and his wife adopted the child and gave the name of Bījal. Bījal grew up to be an expert performer on his *chang* or harp and enthralled men as well as brutes with his music. An incident that occurred in Girnār, however, changed his whole life. The lovely Soraṭh, daughter of a potter Ratna, in Girnār, was intercepted while being led in a procession to wed Anairāi, Bījal's monarch, and she was taken to wife by Rāi Dyāch.

Anairāi, being balked of his bride by the intervention of Rāi Dyāch, led an army against his opponent but could not raise the siege of Aparkot where Rāi Dyāch had shut himself up with his Soraṭh. Returning to his palace greatly depressed, Anairāi sent a plate full of diamonds and pearls around the city with a proclamation that anyone taking that plate would have to fulfil the pet wish of the monarch (Anairāi). Bījal's wife, who was sure that her husband could achieve anything, took that plate and informed Bījal about it when he returned home. Bījal repaired to the Palace and was informed by Anairāi that he would have to bring the severed head of Rāi Dyāch to him as a price for the plate full of diamonds and jewels. There was no other alternative before Bījal but to accept this order of the king. So he took his harp and proceeded to Girnār. There he began to play upon the harp and immediately enchanted a crowd. Rāi Dyāch sent for him and he equally came under the spell of Bījal's music. So pleased was Rāi Dyāch that he asked Bījal for a boon. When convinced that the king would grant him a boon, he asked for Rāi Dyāch's own head. When the queen, Soraṭh, heard this astounding demand, she offered Bījal all she and her husband had, but Bījal was adamant in his demand. True to his word, Rāi Dyāch cut off his own head which Bījal carried to his master Anairāi. But Anairāi looked at him with scorn, as if Bījal were a monster and ordered him and his entire family to leave his domain. Bījal proceeded to Junagarh and arrived there as Soraṭh was preparing to jump into flames with the headless corpse of her husband. Into that fire Bījal jumped and so did his wife. Anairāi was the only actor in the tragic drama to lead a miserable existence.

RAISINGHĀṆĪ, C.H. Writer, who is known for his two prose works: *Dunbiri* and *Sug'andhi* (both 1988).

RĀJAN CHĀWLĀ. Modern writer, who is known for the collection of his short plays *Dil-jo-Saharo* (1961).

RĀJU DARVESH (fl. around 1520). Poet, who flourished at the end of Samma era. No authentic specimen of his poetry is available.

RĀM AMARLĀL (fl. around 1945). Writer, who is known for his progressive short stories.

RĀM BĀDSHĀH. See *Lālchand Amardinomal Jagtiāṇī.*

RĀMA BANVĀS. See *Deūmal.*

RĀMĀYAṆ (of Tulsīdās). See *Vasumal Jetamdās.*

RĀM BHAGCHANḌṆĪ 'GYĀN'. Writer, whose booklet entitled *Vaḍan jo Nandhpan* (Humility of the Great; 1981) contains ten capsule biographies of eminent political personalities, renowned philosophers and poets like Lokmānya Tilak, Swami Vivekānand and Rabindra Nath Tagore.

RĀM CHANDNĀṆĪ. Modern writer, who is known for his essay: *Gulazari Guldasto* (1980).

RĀMCHANDĀṆĪ, SOBHO. See *Sobho Rāmchandāṇī.*

RĀMDĀS V. LAKHĀṆĪ. Modern writer, who is known for his *Sind Jūn Sat Sachyūn Kahanyūn* (Seven True Stories of Sind; 1980). It contains seven stories including four Sindhi folk-tales by the author in his own style. All of them were published earlier in *Jāgriti* and *Hindvāsī* weeklies and six of these were broadcast from the All India Radio, Ahmedabad.

RĀM GIANCHANDĀṆĪ. Poet, who has

published his collection of poems under the title *Khati Āyo Khairan Sān* (1984).

RAMJHAN KHAN MEMUN. Author of *Sindhi Afsāno* (Hyderabad, 1966).

RĀMKRISHIN ĀḌVĀṆĪ. Writer of pre-Partition days, who contributed in some measure to the field of children's literature.

RĀM MAMTĀṆĪ. Writer, who is known for his prose work: *Pankhuryūn* (1988).

RĀM PANJWĀṆĪ (1911-). Writer, who belonged to Lārkaṇā, Sind. After partition of India in 1947, he served as a Professor and Head of the Sindhi Department, Jai Hind College, Bombay. Besides his contribution to Sindhi novel, he is a well-known singer. He has made efforts to popularise Sindhi music, both in Sind and India. He can play 'Maṭkā' and once Pandit Nehru called him 'Sindhi Professor Maṭke Wālā'. In Bombay, he has founded 'Sindhu Bhavan' for the promotion of Sindhi literature and culture. By his writings, he has spread Sindhi culture not only throughout India but also abroad.

So far his novels are concerned, Panjwāṇī wrote *Latīfā* (1945) on the rural Muslim life. His *Qaidī* (Prisoner; 1943) is the story of a musician and his loves, while *Sharmīlā* (1944) gives a glimpse of Gujarati life in Bombay. *Asān jo Ghar* (Our Home; 1946) was inspired by the stage drama *Dīvār* of Prithvirāj Kapur and in *Chāndia jo Chamko* (Glitter of Silver; 1947), he shows how money has been responsible for changing the age-old values of society. He also wrote *Padmā*. After Partition, Rām Panjwāṇī's three novels: *Zindagī Yā Maut* (Life or Death; 1952), *Āhe Na Āhe* (Does He Exist or Not; 1955) and *Dhiar Na Jamān* (Can't A Girl Be Born?; 1957) are very popular. In the first two novels, the author turns to God as the healer of all misery in the world. He deals with the existence of God in the former, which appears to be the fore-runner of the latter novel. Through his characters and incidents, the novelist tries to convince that faith in the Almighty solves all human problems, even mundane ones like social success. In *Dhiar Na Jamān*, which is a satire on the dowry system, a father announces that instead of giving a dowry to his daughter, he will take Rs. 20,000 from the bridegroom! How he ingeniously succeeds is the tale of this novel. Despite the fact that the themes of the novels are old-fashioned, Panjwāṇī sustains reader-interest as he is a good story-teller.

As regards his short story, his collection *Anokhā Āzmuda* (Strange Experiences; 1964) won the Sahitya Akademi award for 1964. He concentrates on individual characters and his two stories: *Baloch* (Baloch, name of a tribesman in Baluchistan) and *Mohammad Gadi-avaro* (Mohammad, the Carriage-driver) have been described as masterpieces. In *Baloch*, the author shows how his hero accepts the court's adverse judgement as retribution for a murder he had committed in the past and for which an innocent man had been hanged, while he got off scot-free. *Rām Panjwani-a-jūn Chūnd Kahānyūn* (1981) is a selection of his ten top stories culled from his published books.

As an essayist, his essay collections are: *Adabī Ghuncho* (Literary Bunch of Flowers; 1945) and *Sīpun* (The Sea Shells; 1978). The *Sīpun* contains 12 essays on literary topics, such as Sindhi folk literature, Sindhi folk art, Sindhism, poets and saints of Sindhi and Indian philosophy. Essays in these collections show breadth of vision. He also wrote *Chintaun Khan Kina Chhutje* (translation from English). *Ajīb Akhanyūn* describes the miraculous happenings in the lives of his friends and relatives. *Vichitra Wāqya* (1964) is a good book of essays and sketches.

With a view to preserving the cultural heritage of Sind, he gave capsule dramatizations of seven folk romances of Sind in the form of seven one-act plays (*Sindhu jūṅ Sat Kahānyūṅ*). His *Mūmal Rāṇo* (1941) and *Pakhan meṅ Padminī* (1943) earned moderate success on the stage. In 1987 appeared *Satrang*, his plays.

Rām Panjwāṇī wrote a full-length play *Āyo Nao Zamāno* (Here Come the New Times; 1978). It is a pointer to the disintegration of the joint family system due to the desire of the younger generation to be independent and to enjoy a frivolous irresponsible life-style. The elders' place, they feel, is in the Homes for the Aged—forsaken and uncared for. The play shows that in some cases the elders are pushed out of their own homes. The play enjoyed a good popularity on the stage. He also wrote *Gautam Buddha*, another drama. He published his Reminiscences as Yādgīryūṅ (1980). On his 70th Birthday, a Commemoration Volume was presented to him. The *Abhinandan Granth* consists of two parts: Sindhi and English.

Rām Panjwāṇī is one of the most popular living writers.

RĀM PESWANI. Writer, who has brought out in 1982 a special short story number of *Jīvan Jyot*, a magazine run by the L.I.C. Social Circle, Bombay. It contains 20 short stories, prominent contributors are: Hundraj Balwāṇī, Vaidya Govardhan Nathāṇī, Ram Peswani, Hari Himthani, etc.

RĀM RASĪLĀ. Modern writer, who is known for his novel *Kīan Likāyān Dāgh?* (How Should I Conceal the Blot?; 1980). A wealthy, young and unmarried woman Mīnā is sentenced to life's imprisonment for shooting down to death a young but wicked man Gopāl who used to seduce affluent women, spoil their chastity and then exhort money by blackmailing them. Mīnā's illegitimate child Jīvan grows into a youth in her absence and becomes a lawyer. He seeks her retrial in the court to prove her innocence. When he reveals his identity in the court, Mīnā is so overwhelmed with joy to meet her lost son that she dies in his arms. The relationship of an illegitimate child vis-a-vis society is proved when Kālumal, a retired judge offers his daughter's hand in marriage to him. The author, however, asks how many such illegitimate children are absolved of the blot and embraced by the society?

RAMESH JANĀṆĪ. Modern Sindhi Producer-Director, who has adapted many plays for the Sindhi stage, taken from many Indian languages.

RĀMRAKHYĀṆĪ BHŪROMAL. Writer, who has authored *Ṛishi Arvind Ghosh* (1926), a biography of the sage Aurobindo.

RĀṆĀ PRATĀP. See *Fatehchand Vāswāṇī.*

RAO, S.R. Modern Indian archaeologist, who claims to have made a break-through in decoding the signs on the Mohan-jo-Daro seals. He is of the view that 'the Indus language is an earlier form of the old Indo-Aryan (Rigvedic) language and does not belong to Dravidian family' (*Times of India*, September 5, 1980).

RĀSHDĪ, ALI MUHAMMAD. See *Ali Muhammad Rāshdī.*

RASSELAS (Sindhi version). See *Udhārām Thanvardās Mīrchandāṇī.*

RATNĀVALĪ (Sindhi version). See *Kauromal Chandanmal Khilnāṇī.*

RAUZAT-UL-SHUHADĀ (Garden of Martyrs). Persian classic by Kashift Husain Mirzā, which has been rendered into Sindhi verse. This work describes the sufferings of Prophets and the martyrdom of Husain and others. Even though it is not essentially a biographical work, it has the elements of a biography proper and focuses before us the character of the Prophets especially that of Husain. It appeaed in 1782-83.

RAVERTY, H.G. Author of *The Mihran of Sindh and its Tributaries* (1892).

RĀZ NĀME. See *Sachal Sarmast*.

REHNAMAI SHAIRI. Book on prosody by Muhammad Ibrahim Sheikh "Khalil' (q.v.). There are few books in Sindhi, written on Persian prosody. This book is a description of the principles of prosody, definition of poetry, and definition of the forms of poetry.

RELVĀṆĪ, JAYANT. See *Jayant Relvāṇı*.

RISĀLO KARIMI. See *Qalıch Beg, Mirza*.

RISĀLO SACHAL. See *Agha Ghulām Nabi*.

RISĀLO SHĀH JO. See *Shāh-jo-Rasālo*.

RĪTĀ SHĀHANI. Poetess, whose first collection of poems, *Pankha Vajāin Shankha* (Wings are Blowing Conch-shells; 1983) shows glimpses of poetic beauty. The poems are generally marked by melodious rhythm. Her second collection of poems appeared as *Munhinji Hada Ākāsu* (The Sky, My Limit; 1984). In 1986 she has published a travelogue entitled *Kathūriya ji Khān*, which, with a literary touch, presents the exotic scenes abroad in an intimate style. She has also published a poetical collection *Gıt Rāmāyaṇ* (1987).

In 1988 she has brought out a poetical work *Surya Yātrā* (Sun's Journey), which is printed by photo-offset process and is written in the hand-writing of the poetess with illustrations and photographs. Some of the poems are influenced by the philosophical thoughts of Upanishadic seers. *Manah Thyalu Mewo* (The Forbidden Fruit; 1988) is her short story collection. She is a new entrant in the field of short story. Her writings depict day to day realities of life.

ROBINSON CRUSOE (Sindhi version). See *Qalıch Beg, Mirza*.

ROCHALDĀS. Sūfi saint-poet, who has died recently. His works have been published in 1961 under the titles of *Ke Saitūn Sajan San, Uth Ain Aur* and *Barani Boli*. They are written in a simple but impressive style, and reflect the personality of the author as well as his valuable observations on life as it is and the way it should be lived.

ROCHĪRĀM GAJŪMAL (1804-1901). Writer, who authored *Handbook of Sindhi Proverbs with English Equivalents* (1895). The work was issued in two parts, one on about 500 Sindhi proverbs and their English equivalents, and the other containing half that number of Sindhi proverbs which had no English equivalents but whose translations he made himself. The work passed through at least four editions.

ROCHIRĀM SADANI. Writer, who employed good prose of podagogic nature in *Insān Insaniyat* (Man and Manhood) in 1923.

ROCHO MOHANI 'KHUWABI' (1926-). Writer, who has composed poems for children on different topics with due deference to their psychological needs.

ROHAL (1734-*c*. 1804). Saint-poet, who was a disciple of Ināyat (q.v.) and carried his message to the north of Sind. His shrine at Kanḍri is visited by pilgrims: Hindus and Muslims. He is of all the Muslim Sindhi poets nearest to the Hindi poets (he wrote in Siraiki and Hindi), and the one most permeated with the teaching of Vedānta. His most famous piece of poetry is one in which he bewailed: "This one is called the Hindu, the other a Muslim, and between the two comes the third, i.e., Discord. They who are blind and groping in the dark, who can enlighten them with Truth? O Rohal, in the path of the Beloved there is neither trickery nor discord. What need to determine where she should turn her feet, if she lies in God's Kaaba?" Rohal's poetry is catholic and impressive. He enquires, "Why need they go to Ganges and Girnār who have divested themselves of all externals and vestments?"

Rohal was the son of Shāhu Faqīr and lived in a village near the Amarkot town in Tharpārkar district. In his youth he held a good post in the court of Hākim Ghulām Shāh Kalhorā and then of his son, Sarfarāz Khān Kalhorā but seeing the intrigues and corruption in political life, he resigned his post and returned to his village. Thereafter he spent a good part of his life in travels. He also visited Jodhpur, Bikaner, etc. in Rajasthan. Thereafter he renounced the world. He became a celebrated Sufi through the blessing of Shāh Ināyat, the Sufi sage and martyr. He was led to Kanḍri in Khairpur State at the instance of his preceptor, a place so called because of horn trees (*Kanḍas*). Here he cleared the ungles and settled. He spent the rest of is life here and attained fame and renown, he Talpur Mīr of Khairpur being one of is adherent. The verse: "We saw God Kaltar) in Kanḍri" is well-known to indhis.

Rohal was the progenitor of the famous anḍri tribe of poets and pious men and joyed a peculiar distinction among the ets of the Kalhorā period because he as a kind of bridge between the ological and metaphysical Muslim poets of his time and the Hindi poets of India. His poetry is available in Sindhi as also in Persian. In Sindhi he composed stray verses. In Hindi, this saint-poet composed *Man-prabodh, Adbhut Granth, Sarva Gyān* and *Agam Vārtā.* He holds a unique place among Sindhi Sufi poets. His message invariably in all his works is: give up all egoism, and hatred for others, frequent the society of liberated souls, and follow the cult of love.

Rohal left behind him a school of not less than four eminent poets, one of whom, Murād Faqīr (q.v.) was his disciple, and three were his sons, Shāhu Faqīr, Ghulām Ali Faqīr and Daryākhān (q.v.).

RUBĀIYĀT JATOI. See *Jatoi, Hyder Bakhsh.*

RUBĀIYĀT OMAR KHAYYAM (Sindhi version). See *Qalīch Beg, Mirza.*

RUKMANI SUNDAR CHAINĀṆĪ. Poetess, who has composed poems not only in Sindhi, but in Hindi and occasionally in Urdu also. Her book *Gīt Prīt Jā* (Lyrics of Love; 1982) is a proof thereof. Out of 100 pages, 59 are devoted to Sindhi and the rest to Hindi and Urdu poems. They are mostly love songs except a few in praise of Ūḍerolāl (q.v.), the deity of Sindhis.

In 1984 she has published a short story collection entitled *Ahsās* (Feeling). In 1988 she has published a prose work: *Mau jo Puta Danhu Khatā* (1988).

RŪPCHAND SIPAHIMALĀṆĪ. Writer, who is known for his short story collection *Tandu Tuti Peyī* (1987).

RŪP KUMĀR 'GHĀYAL'. Modern writer, whose *Sāhit jo Singār* (1979) is a collection of poems, essays and proverbs. His *Gul-Gulābī* (The Roses; 1980) contains 32 poems for different age-groups of children. The poems are not only entertaining but informative and educative too. Most of them are illustrated with relevant sketches and photographs of important personalities. In 1986 appeared his yet another collection of poems under the title *Rasa Bhārya*.

RUSTUM PAHLWĀN. See *Qalıch Beg, Mirza*.

S

S.H.N. (SUNDAR HASHMAT RAI). Writer, who is known for his novel, *Nirās-Nārī* (The Disappointed Woman; 1964).

SABHĀ-JO-SINGĀR. see *Sobhraj Hassārām*.

SĀBIT ALĪ SHĀH, SAYYID (1740-1810). Poet, who was the first writer of *Marsiyas* or elegies on the death of celebrities. Originally belonging to Multān, he migrated to Sewhān and settled there permanently. His poems contain loving references to Sewhān, the city of Lāl Shāhbāz (q.v.). He composed *Qasīdas* from which he passed on to elegies. His first *Marsiya* was addressed to Muhammad and his descendants. He was attached to the Kalhoras but after their defeat by Talpurs, he composed *Fateh Nāma* and *Zafar Nāma* in commemoration of Talpur victories. His *Marsiyas* followed the Persian models and many of them dealt with the tragedy of Kerbela. Mirzā Qalīch Beg has collected them in four volumes. Sābit Alī could write satirical verses as well. He wrote a piece of *hajva* (satire) entitled *Chiṇṇi* (Spark) on the Mullās of Sehwaṇ, and also introduced sub-forms *Murabba* (foursome, a poem of stanzas having four hemistichs) and *Musaddas* (a poem of stanzas with six hemistichs). He also composed *Ghazals*. See *Khair Shāh, Sayyid*.

SACHAL SARMAST (1739-1829). Poet, whose original name was Abdul Wahāb, but he was known as 'Sachal', which means a seeker of Truth. Born in the village Darāz (or Darazan) in Khairpur State, his father Salāhuddīn was the eldest son of a dervish and poet, Sahibdino (called Moragi), who was much respected for his piety and other-worldliness. Sachal's genealogy has been traced to Caliph Umar, who succeeded Abu Bakr, the first Caliph of the Muslims, and in whose days Islam made such spectacular progress.

Sachal's father passed away while he was a child, and his paternal uncle, Faqir Abdul Haq brought him up with care and became his first and only preceptor. Sachal remarked that his uncle was verily God's manifestation. He was given the best tuition in Persian and Arabic languages. Besides these, Sachal knew Urdu and Hindi, and the Siraiki dialect of Sindhi current at the court of the Talpurs. He wrote poems, afterwards, in Persian, Urdu, some mixed with Hindi words, Siraiki dialect and he could quote extensively in Arabic. He gave special attention to mystic poet Attar, whom he eulogised as the Holy Ghost, God Himself.

He did not fall in love with a woman. He was all his life in love with Beauty, but with no particularly beautiful woman or a beautiful object. He had married his uncle Abdul Haq's daughter purely as a duty and his wife lived for only two years after which he never married again. Music, Dancing and Poetry were enough to satisfy his aesthetic sense. It is said that he was cured of a disease by looking at a beautiful woman singing and dancing. But there is nothing to show that he was even remotely in love with a woman.

Shāh Abdul Latif met Sachal when the latter was only five or seven years old, and immediately he recognized the merit of the boy when Shāh remarked that Sachal would complete the mission he had undertaken: "Here is the one to take the lid off the cauldron I have set to boil". And indeed shah, Sachal and Sāmı (1743-1850) constitute the *Trimūrti* of Sindhi poetry. As a matter of fact what Shāh had proceeded to convey in narratives, and by suggestion, in song, Sachal completed with an explosive outburst.

Sachal has been called the Poet of Revolt, even like Shelley in English literature. He rebels against orthodoxy and goes so far as to utter blasphemies, using the strongest language against the Mullāhs and Shaikhs. Shāh is said to have practised meticulously the outward observance of Islamic ritual, to set an example of good conduct to others. Sachal eschewed all formal religion; his religion was the religion of Love. He says: "I do not turn the beads of a rosary, nor go in for prayers and piety. It is not for me to proceed to temples and mosques or turn an anchorite. Fate has been kind to Sachal for Love has held him in its grasp". Sachal disdains dogmas and is up in arms against the cant and hypocrisy of the so-called pious. In this respect, he is far ahead of even the great Persian lyricist Hāfiz Shırāzı with whom he is generally compared. Here is a typical *kāfi* by Sachal:

Some say this, and some say that,
I am what I am.
Some call me Momin (the faithful)
and some Kāfir (the Unbeliever),
Some term me as ignoramus
and some as self-evident.
Some term me a magician,
Some call me a poet. I am what I am.
Some call me a man and some call me
verily a devil!
Some call me great and some
a maniac. I am what I am.

— (tr. L.H. Ajwani).

In another place he shows that since Love has made him its own, he need practise no religion, go on no pilgrimage to Mecca or other places, perform no ritual whatsoever. The pillars of orthodoxy of the time tried their level best to declare him a heretic and condemn him to the gallows. But the Talpur Mır and Rais Shams felt Sachal's magneticism and they saved his life. Many miracles are reported to have happened in Sachal's life. He said that he was to live upto the age of 105, but that he was dying 15 years earlier to attend the audience of the Friend soon enough.

The poetry of Sachal is the result of *Be-Khudi* (or going out of one's self), a state in which he knew not what he was doing or saying. As such his poetry is sincere, spontaneous, and soul-outpouring. He lived most of the time in a kind of trance, far from any company, singing to himself, and uttering gems of lyrics some of which were caught by his admirers and followers and inscribed in their note-books. He was called 'Sarmast' or 'God-intoxicated'. His lyrics remind one at every step of the *Gıtā* and Upanishads. Some of his most famous lines are: "Neither am I born of anyone, nor am I nourished by any one". And again: "I am neither water nor heat, neither cloud nor the sun, neither father nor mother". He was out and out a free-thinker and above any creed or dogma. He says: "O Sachu! the Lord is one beyond all doubt, He enjoys the scene anywhere and is king at all points. Sometimes He will read the Hindu scriptures, sometimes the *Qurān*. He can be Jesus as well as Muhammad and even Hanumān. He can create a bewilderment for His own self". Sachal has written some verses in praise of Kṛishṇa, which no Vaishnavite can better. At times he can praise the Prophet as well. Sachal clearly outlined the sufistic truths. Jethmal Parsram, in his book on Sachal, has dwelt on the sufistic riddles and high thoughts made plain in Sachal's poetry. The *Kāfis* of Sachal always extol Love above Reason and are full of mysticism and the anguish of separation from the Beloved. Perhaps the best known of Sachal's *Kāfis* is one in which he gave expression to the highest mystic truth, namely the oneness of the soul with the Oversoul through the alchemy of Love. Sachal's lyrics, having the spirit of freedom and free-thinking as their very essence, require vastness and free movement in space. "Those who have listened at night to one of Sachal's *Kāfis*, recited or sung by a team of "intoxicated" dervishes-dancers, in the wide expanse stretching away in all directions from his tomb in Darāz (or Darazan) will never be able to forget the memory of a unique experience."

The two best brochures on Sachal are those by two Professors, Jethmal Parsram and Kalyan Advani. Jethmal Parsram has given a very readable and clear exposition of Sachal's thought and sentiment, and Advani has given in a nutshell all that is worth knowing about Sachal's life and works. Ten to twelve separate editions of Sachal's works are available, but the one published by the Sindhi Adabi Board, Hyderabad (Sind) under the title *Sachal-jo-Kalāmu* is exhaustive and authentic. The expression of Sachal is powerful and impressive, and no Sufi poet has surpassed him.

Sachal wrote poetry in Persian under the appellation of *Ashkara* and *Khudāı* and he is said to have composed not only *Diwān Ashkara*, but many other anthologies of poems, e.g., *Rāz Nāma, Gudāz Nāma, Tar Nāma*, etc. And in Urdu, too, he has left a considerable stock of poems, some of them more Hindi than Urdu, but he is remembered for his Sindhi poems, written in the form of *ghazals* and *kāfis.*

SADĀ GULĀB. See *Lālchand Amardinomal Jagtiāṇı.*

SADĀRANGĀṆĪ, GULĪ. See *Gulı Kripālanı.*

SADĀRANGĀṆĪ, HARUMAL ISARDĀS 'KHĀDIM' (1915-). Writer, who was born in Shahdādpur (Sind) and was educated at Tehran and Bombay Universities. He wrote a thesis on the Persian poets of Sind, which got him the doctorate. He was a Lecturer in Sind but after partition of the country in 1947, he settled down in Delhi permanently. For several years he served in the Persian Department of the All India Radio, Delhi. His chief works are: *Raṅgın Rubāhyūṅ*, *Chıkh* (1977), *Khushbū jo Safar* (The Flow of Fragrance, 1980; collection of 457 of his select *Rubāıs*, both old and new), *Rūh ke Dinoṅ Relo* (poetical collections) and a collection of essays: *Kakh ain Kāna* (The Straws; 1963). *Bābarnāmo* is a translated work. He has also contributed research articles to literary magazines. In the field of Sindhi poetry, he represents the Persian strain, although he has composed poems on other subjects as well, influenced by modern ideas. His essays hold a permanent place in the Sindhi prose. He has also brought to light Sindhi poets who had written poetry in Persian also in his voluminous book *Parsi Gūyane Hind va Sind* (Persian Poets of India and Sind). The book has been published in Persian from Tehran. He has also edited the Sindhi section of *Indian Poets Today*, vol. III, published by the Indian Council of Cultural Relations, New Delhi. In 1984, he has brought out *Kanwar Parūn Pātār Mein* (Lotus Has its Roots Deep), which is a comparative study of Shāh Abdul Latīf.

SADIQ ALI, MIRZA. See *Shirt, Rev. Father.*

SADRUDDĪN PĪR (1290-1409). An Ismaili missionary, who has a few Sindhi verses called *Gñān* to his credit. These are mostly religious in content and he may be called the pioneer of Sindhi religious poetry. He and his son Hasan Kabiruddīn converted some Hindus to the Ismaili form of Islām and gave them the title of Khojas. These *Gñān* verses are often a hotch-potch of Hindi, Sindhi and Gujarati, and have no claim to poetical excellence. This literature of the Khojas 'which is not very extensive, requires a sound knowledge of Sanskrit, and specially of the modern Indian dialects, such as Sindhi, Kachhi, and Gujarati, in which the sacred *Gñāns* are written'. Some of these *Gñāns* have been rendered into modern Sindhi spelling and pronunciation in Nabibux Baloch's *History of Sindhi Language.*

SĀHIB BIJANI. An enthusiastic young Sindhi architect of Delhi, who, with his deep love for Shāh Abdul Latif, has compiled the poems of Shāh Latīf in 'Wai' form. He got them written in beautiful calligraphy by the Sindhi artist Monghraj Talreja, and published them by photo-offset process. These poems are generally sung in devotional gatherings. The compilation is one of the best productions in Sindhi book-printing. The work has been published under the title *Shāh jūn Wayūn* (1988).

SĀHIBDINO FAQĪR (1687-1785). Poet (called Moragi), who was much respected for his piety and other-worldliness. His chief distinction lies in this that he was grandfather of the great poet Sachal (q.v.).

SAHIBSING CHANDRASING SHAHANI. See *Shahani, Sahibsing Chandrasing.*

SAHIJRĀM TAHILRĀM. Scholar, who was the compiler of the first Sindhi-Sindhi lexicon. He flourished in early 20th century.

SĀHITYIK PUSHP. See *Kauromal Chandanmal Khilnāṇī.*

SAIF-UL-MALUK. See *Bahar.*

SĀĪN RĀZ, HAZRAT. Writer, who has published a novel *Hiku Ba Te* (One, Two Three).

SAIR-E-KOHISTĀN. See *Allāh Bachayo Samon.*

SĀMĪ, CHAINRĀI BACHUMAL (or MURLIDHAR) DATTARAMANI (1743-1850). Poet, who belonged to the well-known Lund community of Shikārpur (Sind) and followed the profession of a cloth-merchant and commission agent. He is reported, variously, to have acted as an agent of Bhai Gangārām Tindinmalāni, and a Pathan merchant of Rawalpindi and Amritsar. He followed the cloth-merchant's profession all his life and this profession was followed by his descendants until the Partition of India in 1947. The two chief places for his trade were Shikārpur and Amritsar and he had to make frequent visits to these two places. His earlier *ślokas* were composed at Shikārpur, and the latter at Amritsar.

The turning event in his life was his meeting with Swami Menghrāj, a learned Pandit and Vedantist of his time, who happened to stay at the monastery near Hāthī Gate in Shikārpur. Swami Menghraj originally belonged to Ahmedpur (Bahawalpur State); there are some scholars who claim that he was a Kashmiri Pandit. The Swami made Bhai Chainrai turn a new leaf in his life and become a

Vedantist. In his *ślokas* Chainrai never uses his own name but speaks of his Guru always, for the most part Sāmı (a popular rendering of Swami) and thus Chainrāi came to be known as Sāmı. Swami Menghrāj inspired his disciple to interpret Vedānt in his poetry. And nobly Sāmı fulfilled the mission at the behest of his spiritual master. He has interpreted the *Bhagavadgıtā, Yoga Darśan, Brahm Sūtras*, and Upanishads in his *ślokas*. Being a Bhakta Kavi, he has referred to saints and such poets as Raidās, Kabir, Dadu Dayal and others. In his poetry, Sāmı has made many references to the four Vedas, the six systems of Hindu Philosophy, 18 Purāṇas, the *Gıtā*, and there was the wholesale influence of the Sikh scriptures upon him. He is said to have learnt at the feet of his master when he was twenty-three years old. He took seventeen years to assimilate the teaching, and by forty he was an adept. It is also said that Sāmı received instructions from a Muslim divine, Alı Nawāz, Bairāgı Nārāindās and others.

Sāmı wrote his *ślokas* or verses on slips of paper and placed them in a jar. His son Ghanshāmdās (who was 40 years old at the time of his father's death) collected these slips. Stories are current how a Sādhu who was to edit and publish these slips disappeared with the manuscript. There must have been more repositories for the slips than one or two jars. It goes to the credit of Kauromal Khilnani (q.v.), the father of Sindhi prose, that 35 years after the death of the poet, i.e., in 1885 he was able to collect 2,800 *slokas* and publish them with a fine introduction, along with a Gist of Sāmı's teachings from the pen of Dayārām Gidumal (q.v.). Kauromal Khilnani's three-volume edition of Sāmı's poetry is still highly valued. The first volume appeared in 1885-1890, the second in 1898, and the third in 1914 while the editor was still alive. The three volumes contain a preface by the Editor, Dayārām Gidumal's Gist of Sāmı's teachings, and a glossary at the end.

The most valuable part of the Editor's introduction is the last few lines in which he sums up the Vedantist teachings of the poet. He says: "Sāmı held the Vedantist doctrine which, in a nutshell, is that *Agyān* (false knowledge) has misled the *Jıva* (Individual Self) into thinking this transitory universe to be *Sat* or true. Five evil forces as *Kāma* (lust), *Krodha* (anger), *Lobh* (greed), *Moh* (attachment) and *Ahaṅkār* (egoism) have enmeshed man into their net and made him lose himself in separateness. When, in the company of sādhus, the veil of *Avidyā* (ignorance) is removed, the idea of separateness will be eliminated from his mind. The illusion of the separateness of self from God will be gone, and the *Jıva* will be dissolved in God even as the ray of light is aborbed in the source of light, or the drop of water into the sea". Dayārām Gidumal elaborates these few words in a Gist which is a gem of Sindhi prose. The *ślokas* lay special emphasis on it that the welfare of others is one's own welfare, the service of others is serving oneself, and the slavery of God is superior to the sovereignty enjoyed by Sultāns.

Several editions of Sāmı's verses have since appeared; one Lahore edition containing as many as 3,500 *ślokas*, but the only edition worth noting is the complete edition by B.H. Nagrani. In this edition the number of *ślokas* is more than four thousand. Selections of Sāmı's *ślokas* have been translated into English as well.

Sāmı appeals to the Sindhis because of the melodiousness, simplicity and serenity of his verse. He sustains the reader's interest throughout, even though he tends to repeat ideas again and again. There is some ineffable charm in the manner in which he puts his thoughts across, and then keeps the reader enraptured with even abstruse topics. In one of his *ślokas* he writes:

Sami! In this house there is another dwelling.
And within the dwelling is another residence,
In that residence is He that is Houseless,
Unreached by senses, speech and mind.
Pure, indefinable, ever serene.
(tr. L.H. Ajwani).

In the mediaeval Sindhi saint-poets, Shāh Abdul Latīf, Sachal Sarmast (q.v.) and Sāmī are called the trio or Trīmūrti.

SĀMĪ. A critical study in Sindhi of the famous Sindhi poet, Sami (q.v.), written by Kalyāṇ (q.v.). Kalyāṇ's approach towards the understanding of poetry, is quite new and in this critical study, he has applied the same approach. He has also presented the comparative study of various Sufi and Vedantic poets and in the end has discussed the philosophy of Sāmī.

SAMĪ-JA-ŚLOKA. Published in 1885, it is a collection of 2800 Ślokas of the renowned Sindhi poet, Sāmī (q.v.; 1743-1850). Kauromal Khilnāṇī (q.v.) has given introduction, meaning and complete notes on the text. The work was published in 3 volumes. In 1947, Shāntī Shāhāṇī made an English translation of Sāmi's selection of Ślokas under the title *Song of the Spirit*. After the partition of India, Parasmal Pārumal published the Ślokas of Sāmi in the Devanāgarī script covering three volumes. The critical and the most authentic edition of these Ślokas has been published in three volumes from Bombay by Bhojrāj Hotchand Chāgrāṇī. He has classified about 3000 Ślokas according to subject.

SAMIRA ZARIN. Writer, who has edited *Mahran jun Cholyun* (Karachi, 1962).

SĀMTĀNĪ, GUNO. See *Guno Sāmtāṇī.*

SAMTĀṆĪ NĀRĀYAṆ. Writer, who on the occasion of Buddha's 2500th birth anniversary, authored *Buddha Darśana* (1956) dealing with his life and mission.

SAMUNDI SIPŪN. See *Bewas, Kishinchand Tirathdās Khatrī.*

SĀNGĪ, MĪR ABDUL HUSAIN KHĀN (1851-1924). Poet, who was the last of the Mīrs of Sind. He came of the royal family of Tālpur rulers. After the British had conquered Sind, they imprisoned the father (Mīr Abbās Alī Khān) and grandfather (Muhammad Nasīr Khān) of the poet and sent them to Calcutta. Sāngī was thus born in Calcutta. When he grew young, he got infatuated with a European lady there, espoused her, and celebrated his nuptials with her in verse, esteeming him as an another Jām Tamāchī, and his love as an another Gandri or Nūrī. When she died he went about like a maniac, until another European or Eurasian lady caught his eye. He was later on appointed as First Class Magistrate in Sind.

The most outstanding among the *ghazal*-writers of the 19th century, his *Dīwān* in 2 volumes appeared in 1904. The first volume contains about 250 *ghazals* and *qasīdas*, while there are about 200 *ghazals* and *qasīdas* and about 130 *kāfīs* and miscellaneous poems in the second volume. Though the poet lived for 20 years after the publication of these volumes, his best work was done by 1904 and he is judged by it. He is remembered for his *ghazals* in which he has poured individual experience and celebrated love frankly and uninhibitedly. He employs natural similes and metaphors, taken from familiar surroundings. His poem on the Eyes (of the Beloved) is well-known. In one place he says that the finest muslin of

Dhākā weighs down heavily on the delicately nurtured body of his beloved!

Sāṅgı was a noted sportsman and poet, and the patron of poets. He wrote, besides Sindhi poetry, prose and poetry in Persian and Urdu as well. But he is known as the best ghazal writer in Sindhi. The Persian School of Sindhi poetry is named after him and not after Gul (q.v.) or any other Sindhi poet. The writers who have followed Sāṅgı are greatly indebted to him. Upto this period no one has equalled him in *ghazals* in the entire history of Sindhi poetry. His contemporarian poets were: Fāzil Shāh, Qalıch, Qāsim, Gadā, Hamıd and Murtazai, all of them known as the poets of "Sāṅgı School".

Sāṅgı is not only an outstanding poet of love but he excells in description of Nature as well. His description of rain in Malir is an apt description as well as a memorial to the Sindhi heroine Marui. While retaining the characteristics of Persian School, he brings in the native flowers as well in his poetry. He knew the worth of his poetry and has said: "I am Nizāmı of this epoch and also Jāmi. No crudity is there in my *ghazals*. We have cast out all rawness in love and come out sound and whole. God has been our helper under all conditions". He used the word "We" for himself, which is reminiscent of his title of "His Highness".

With a good fund of humour, he can rail against the orthodox Mullās. He describes his vainless efforts to retard the evil effects of coming old age by the use of such contrivances as hair dyes. From all accounts, Sāṅgı is the most modern and readable of the Persian School of Sindhi poets.

In his poetry one can find all characteristics, which a successful poet should have. His language is attractive and charming. He is very deep in thinking and emotion. He describes nature, in such a manner and in such a language that one can glance with his inner eyes whatever he tries to depict. Persian was his mother-tongue. The language he uses for his poetry, is full of Persian phraseology. The following couplet (rendering with English) from one of his *ghazals*, is typical of his romantic poems:

> "Like lightning the beloved flashes her eyes,
> Her lips more sweeter than sweetest honey,
> Her parting has eternal made my agony."

SANGĪT PHŪL. See *Dukhyāl, Hundrāj.*

SANTDĀS JHĀṄGYĀṆĪ. See *Jhāṅgyāṇı, Santdās.*

SANTDĀS KISHNĀṆĪ. Sindhi writer, who has translated into Sindhi the novel *Rūp Kosha* (1988).

SANTRĀM MANGHĀRĀM JHĀṄGYĀṆĪ. See *Jhāṅgyāṇı, Santrām Manghārām.*

SARASWATI M. BIJNĀṆĪ. Scholar, who is known for the *Shāh Jūn Wāyūn* (1988).

SARD ĀHUN. See *Gobind Pānjabi.*

SARFARĀZ KHĀN KALHORO (d. 1775). Poet, who was the last Kalhora ruler of Sind. After the death of his father, Mian Ghulām Shāh Khān Kalhoro, Sarfarāz Khān ascended the throne in 1772 but he could rule over Sind only for three years as he was assassinated by Mian Abdul Nabı, his successor in Hyderabad (Pakistan), 1775.

Sarfarāz Khān was a contemporary of Sābit Alı Shāh (q.v.) and Sachal Sarmast (q.v.). Sābit Alı Shāh and Sarfarāz Khān were taught and trained by the same teacher, Ghulām Alı Madāh. Sarfarāz was a scholar and was well-acquainted with Persian and Sindhi. As his teacher was a poet, he got some lessons on poetry from him.

Sarfarāz Khān wrote his poems in Persian. During the days of his reign, many poets, scholars and learned persons were attracted by him, and were always presented in his court. Some of them were: Ali Sher Qane (a historian and a poet), Mirzā Azīm Thaṭṭwī (poet), Sewakrām Attarad (poet), etc. Besides them, Shāh Fakirullāh Alvi and Makhdūm Muhammad Hāshim were also associated with him.

In Sindhi, Sarfarāz Khān has composed only one poem, known as *Madāh*, while he was awaiting death sentence in jail. This poem has gained him much reputation. Both rhythm and language of this poem are incomparable. Men as well as women recite with delight the easy rhyme of this *Madāh* in praise of Muhammad. This is the most popular *Madāh* in the Sindhi language. Many other imitations of Sarfarāz's *Madāh* have also been composed but none of them has attained to the popularity of the first *Madāh* in the Sindhi language. A Sindhi Hindu, afterwards, while waiting for trial in a British prison, composed a *Madāh* in praise of Guru Nanak on the model of Sarfarāz's *Madāh*, but considered as poetry it is doggerel as compared to its original.

SARŪD NĀMA. See *Bodil, Qādir Bakhsh*.

SASUI-PUNHŪN. See *Khudābakhsh, Munshī*.

SASUĪ-PUNHŪN. Sindhi legend, which is the best-known and most popular of all the Sindhi tales. A love-story of Sasuī-Punhū, it has some resemblance to the romance of Romeo and Juliet. The tale has crossed the confines of Sind, Sasuī standing for the Sanskrit word Shashi or the Moon. Sasuī was the daughter of a Brahmin named Naū. The Brahmin was alarmed to discover in his daughter's horoscope that she was to wed a Muslim. He put her in a box and consigned the box to the river. The box floated on to Bhambhor, a place situated on the highway from Makran to Tatta, where it was taken out by a washerman named Mahomed. He brought her up as his own child. Sasuī grew up to be a lovely maiden after which she was named. The fame of her surpassing beauty travelled far and wide through the mouths of merchants who passed through Bhambhor to take their merchandise to the great markets of Tatta. Punhūn, the eldest son of Ari Jām, ruler of Makran, grew in excitement to see for himself this beauty and disguising himself as a merchant he travelled to Bhambhor. There he exposed his wares for sale, and inter alia Sasuī too bought some fine things. It was a case of love at first sight for both the parties. Punhūn forgot that he was a prince. He settled at Bhambhor to be near the object of his love.

The attachment between the two grew stronger and deeper. Punhūn begged for the hand of Sasui and Mahomed put him on probation; he must give up his patrimony and become one of them. Punhūn started washing clothes side by side with Sasuī. When he had completed his probation Sasuī was married to Punhūn on the explicit understanding that he was to live with his in-laws and not to go back to his own people in Makran. The father of Punhụn, on learning what his son had done, wept incessantly and it was feared that he might grow blind. Three brothers of Punhūn, by name Chunrū, Hotu, and Notu, resolved that in order to save the life of their father they must bring back Punhūn. The brothers reached Bhambhor, where they were welcomed. Punhūn refused to listen to their persuasions about going home and said that his home was where Sasuī was. They then decided to kidnap him. One night, when they had feasted well, wined and dined and Punhūn was asleep in a semi-intoxicated condition and Sasuī had also retired for rest, the brothers bound Punhūn to a camel and took him away to Makran, by forced marches.

When Sasuī got up in the morning, she discovered that she had been deceived by her brothers-in-law. She and her father tried to get at the fugitives but that was not possible. A sandstorm had blotted out the foot-prints of the camels. Slowly Sasuī realized that it was fate against her and no one else is to be blamed for it. But she was not going to submit quietly to fate. She must find Punhūn or die. She left her home and took her way to Makran on foot. The wanderings and wailings of Sasuī on the desert track from Bhambhor to Makran have been immortalised in Sindhi poetry. At each step in the desert she enquired if her Punhūn had been seen by anyone. Some miracles are said to have happened during this quest of Sasuī. A spot sacred to Sasuī exists in Mabarni where a fountain of water sprouted up to slake her thirst. It is said that if it is tapped with a stick, an agonising cry will issue out of the ground.

In her wanderings Sasuī reached a spot which was like an oasis. A goat-herd was tending his goats and Sasuī asked him whether he had seen her Punhūn. The goat-herd was amazed at her beauty and thought that God had rewarded him with a lovely bride for him. He advanced to seize her in his grasp. As Sasuī prayed to God to preserve her honour the ground beneath her opened and closed up again as soon as she got inside. But the hem of her garment showed outside. The goat-herd who beheld this miracle began to lament and pray that his sin might be forgiven. He built a tomb at this spot to expiate his sin and sat as *Maujawar* or keeper at the shrine of the holy one whom he had tried to molest.

Punhūn, in the absence of Sasuī, behaved like a maniac and to save his life his father permitted him to go back to Bhambhor. When he reached the grave of Sasuī, the hem of Sasuī's garment attracted his notice and he asked the *Mujawar* to tell him the true story. When he learnt that Sasuī was entombed there he prayed that he might be allowed to join her. The earth opened again and he was swallowed up in Sasuī's grave. This tomb became a place of pilgrimage for not only Sindhis but for people from Multan and distant places. For common folk the story of Sasuī furnished a lesson, viz. that marriages should be contracted only with one's equals and known persons. Never marry a stranger.

SAT KAHĀNIYUN. See *Rām Panjwāṇī.*

SATISH ROHRĀ (1929-). Writer, whose *Bhāshā Sindhi Bhāshā* (1977) discusses the subject scientifically. His book on Vinobājī is entitled *Tapasvī Vinobā* (1957).

SATRĀMDĀS JŪRIASANGHĀṆĪ SAHIL. Writer, who has authored *Rām Katha* (1954) written in *Masnavi* (a poetic form) which presents Rām's life in verse. In 1982 he has published *Manika Moti* (Gems and Pearls), a book on Sindhi phrases and proverbs. *Sindhi Lok Kahānīyūn* (1986) renders popular Sindhi folk stories in a poetic form.

SAWAN KUMĀR UDĀSĪ. Poet, who possesses the qualities of a singer. He has dedicated his poetry book *Ajab Hī Āyo Zamāno* (1980) to the renowned Sindhi singer Bhagwanti Nawāṇī. He has composed a variety of poems meant for every age and occasion and on social, religious and humorous topics in the form of lyrics, duets, *ghazals*, *qwālis*, lullabies and *lādos*.

SAYYED, G.M. (1904-). Eminent political leader and writer, whose *Janāb Guzāriyun Jin Sın* (With Whom I Spent My Life; 1967) and *Jadıd Siāsat Jā Nava Ratana* (Nine Gems of Modern Politics; 1967) are really a treat to peruse. In the second work, Sayyed has presented vignettes of Annie Besant, Gandhi, Nehru, Āzād, Vallabh Bhai Patel, Sayyed Ahmad Khan, Muhammad Ali, Muhammad Iqbāl and Muhammad Ali Jinnāh. It is a significant contribution to political biography in Sindhi.

Sindhua-jı-Sanjah (Veneration of Sindhu; 1981) by Sayyed is a scholarly treatise on Sindh from the earliest times to the present day. It throws ample light on its geography, history, social and political conditions and also the nightmares to which Sindhis as nation were subjected to by foreign invaders—the Iranians, Greeks, Arabs, Arghuns, Tarkhans, Mughals and Britishers—they all plundered the people and crushed them to pulp. After the migration of Hindus from Sindh in 1947, the poor Sindhi Muslims were again ruled over by their co-religionists from India who migrated to Pakistan and settled in the Lower Indus Valley. The work is interspersed with apt quotations of Shāh Abdul Latif (q.v.), the premier poet of Sind. The credit for publishing the book, whose manuscript was smuggled to India from Pakistan, goes to Kirat Babāṇı (q.v.), himself a writer of repute.

In his thoughtful book, *Paighām-e-Latıf* (Message of Latıf), Sayyed has drawn a comparison between a poet of Pan-Islamism, or an essentially Islamic poet like Iqbāl, and a patriotic and nationalist poet like Shāh. When Shāh was praying to God to show plenty and prosperity upon Sind, in lines dear to every Sindhi, he was doubtless in visualizing Sind as an integral part of Hind.

SAYYID HAIDAR SHĀH. See *Fāzil Shāh.*

SAYYID KHAIR SHĀH. See *Khair Shāh, Sayyid.*

SAYYID SĀBIT ALĪ SHĀH. See *Sābit Alı Shāh, Sayyid.*

SCHIMMEL, ANNEMARIE. Foreign scholar of Sindhi, who has authored: *Sindhi Literature* (Wiesbaden; 1974) and *Pain and Grace: A Study of Two Mystical Writers—Mır Dard and Shāh Abdul Latıf* (Leiden; 1976).

SEYMOUR, L.D. British scholar, who authored *A Grammar of the Sindhi Language* (1884).

SHĀD, ARJAN MIRCHANDANI. See *Mırchandānı, Arjan 'Shād'.*

SHĀH. Same as Shāh Abdul Latıf (q.v.).

SHĀH ABDUL KARĪM. See *Karım Shāh Bulrı.*

SHĀH ABDUL LATĪF (1689-1752). The greatest Sindhi poet, whom Dr. Sorley tributes as one of the greatest poets of the world. He is most commonly called "Shāh", "Shāh Latıf", "Abdul Latıf", "Latıf", "Bhiṭāı", "Bhiṭāı Ghot", etc. He was a great grandson of Shāh Abdul Karim (q.v.) of Bulri and was one of the galaxy of saint-poets of mediaeval India, ranking with Kabır, Chaitanya, Tulsidāsa and Tukārāma.

A great Sufi of Sind and Kutch, he was born in Hālā Havelı near Hyderabad (Sind) but after the death of his father he took up his residence at a mound or "Bhiṭ" and as such he is called "Bhiṭāı". This place is three to five kms. away from Hālā Havelı. Shāh died at Bhiṭ and a shrine

(*Dargāh*) had been built there. A fair is held at this place every year. This place has become a place of pilgrimage of all the lovers of Sindhi literature, much the same as Stratford-on-Avon has become to lovers of English literature.

Scholars are of the opinion that Shāh did not have his education in any school. He had obtained spiritual knowledge from Sufi *darveshs*, saints and sannyāsis, yogīs and wandering faqīrs. He also acquired wide knowledge during his pilgrimage.

At the age of 20 Abdul Latīf fell in love with a girl at first sight, but he was rebuffed by the father of the girl. Frustrated, for almost three years he went on wandering in the company of Hindu *Jogīs* and Sannyāsis. The first place to which Shāh repaired for pilgrimage was Ganja Takar near modern Hyderabad (Śind) and had a *darshan* of Goddess Kali's image in the temple. Then he proceeded to the famous Hindu pilgrimage centre of Hinglaj in Las Bela State, Baluchistan. In conformity with the usage of Hindu pilgrims, Shāh donned the ochre-coloured garments of Hindu Sannyāsis. He saw also the place where Jām Tamāchī had had his dalliance with the fisher-girl Nūri. Near Karachi he saw Kalachi whirlpool, where a big crocodile lay hidden which had taken the toll of six brothers of Mari the fisherman. He also saw Bhambhor, the place of the heroine Sasuī. He visited Dwārkā and Porebunder and the fort of Girnār about which he sang in *Sur Soraṭh*. He also visited places associated with the heroines Mūmal and Māruī. He went as far as Multan to bring stones to decorate the tomb of his great-grandfather. On return from his pilgrimage Shāh married the girl he loved, but he had no issue. His Faqīrs were the progeny he delighted in.

Shāh was a seeker after truth and made many journeys in Sind and outside to meet religious devotees, both Hindu and Muslim. He was well-informed and widely-travelled man, as his works show, the principal influence on him being that of his great-grandfather, the sufi and sage of Sind, the *Qurān*, the *Hadith*, Rūmī's *Masnavis*, and the Hindu Yogis and Vedantists. He was the great mystic and sufi.

The poetry of Shāh Abdul Latif, deeply rooted in the hearts of the people of Sind and nothing touching them as profoundly as this poetry, reflects not only their culture, their social habits, their way of life, but reveals the very soul of the native people. His poetry is like a diamond with many facets and deals with all manner of subjects: mystical, spiritual, didactic, romantic and lyrical. But in all these forms the poet's mind is attuned to his Maker, to whom all things ultimately return. Shāh's poetry depicts the natural beauty of Sind's earth and skies, and describes the majesty of its mighty river, the Indus.

Shāh has immortalised the heroines and heroes of Sind. Sasuī-Punhūn, Mūmal-Rāṇo, Līla-Chanesar, Umar-Māruī, Nūrī-Jām Tamāchī, Rāi Dyāch-Soraṭh and Suhiṇī-Mehār. Sind abounds in folk tales, but Shāh has selected only those tales out of this vast folk-lore, which truly represent the character and culture of greater Sind and those that are capable of serving his high poetic purpose. He has conveyed a wealth of spiritual experience and instruction through them.

Shāh's verse form is a modified form of the Hindi *Dohā*. He also composed *Vaī* or exalted verse-form in Sindhi poetry. The collection of his verses is called *Shāh-jo-Risālo* (q.v.).

According to D.K. Mansharamani (*Comparative Indian Literature*, p. 279), "Shāh's claim to immortality is not on account of the themes he chose but rather the technique he adopted in communicating his views and observations on love—mundane and divine; the life of the common people, be they farmers or fisher-folk, spinners or weavers, the bards, the landless, etc. and the way he describes their sufferings and joys. He provides varied fare in his poetry, so that all who read it, or hear it sung, appreciate the beauty of thought and the music of his verse. He is at ease when he interprets pantheistic thought and is at his best when he composes verses celebrating love. He can well be compared to Wordsworth when he portrays Nature. He does not shun writing poems with a tinge of humour and keeps a sense of perspective when praising worthy chieftains. His poetry is allegorical and most of his story-based poems have an undercurrent of spirituality.

Here are a few representative selections from his verse. Readers not familiar with his work will be able to get some idea from them of the sweetness and sadness of his songs, the beauty of imagery, the poetic fancies and uniqueness of both language and style. He sings, like a Sufi, of mystical thought in the following verse:

Call him not a Lover nor a Beloved either,
Call him not creator, not created either,
From Unity there was Diversity,
From Diversity, Unity
The Divine Truth is One
Err not with other speech.

— (tr. M.M. Gidwani)

His universalism can be judged from the following verse:

On my Sindh aye shed water, Lord,
And Plenty, Mercy's Self, accord,
Make this whole world burgeon with,
Thy grace of rainy deeds.

— (tr. H.T. Sorley)

He can teach a lesson even from the smallest, most insignificant thing, such as a needle:

Oh Friends! I cannot consider
Kingship equal in value to a needle,
It covers the naked but itself remains nude.

— (tr. D.K. Mansharamani)

Mark the poet's patriotic feelings:

While looking out for my village if I die here,
O Sumra (king's dynasty), have my tomb where my people are.

And burn incense of the weeds and
Creepers that grow in my native place.

Though dead I will rise again,
If my dead body is sent to Malir (name of a village)

— (tr. D.K. Mansharamani).

Almost all the native critics and European savants, who have studied the poet's *Risālo* in the original, rank him amongst the great poets of the world.

According to L.H. Ajwani, "The special merit of Shāh is that he succeeded in raising a *rustic* language to an expressiveness and elegance of the highest degree. Perhaps the most notable achievement of Shāh consisted in making a language which was never a court language (at least in a thousand years) more artistic, finished, and copious than the court language of the times as spoken or written in Sind. Using a strictly native language, without appreciable admixture of Sanskrit, Persian and Arabic, he was able to 'Sanskritize' it, i.e., polish it. In the literature of the world it has been given to few to find a language the language of peasants and fishermen, and leave it as a language which courtiers as well as scholars could use with profit and pleasure. . . .No other Sindhi writer has his diction and vocabulary, not to talk of poetic talent, in which there is no challenge and comparison at all".—*History of Sindhi Literature*, p. 108.

SHĀH ELIA. See *Qalıch Beg, Mirza.*

SHĀH INĀT, MIYŪN. See *Ināt, Miyūn Shāh.*

SHĀH ĪNĀYAT ALLĀH. Same as *Ināt, Miyūn Shāh* (q.v.).

SHĀH INĀYAT SŪFĪ (d. 1718). A staunch Sufi, Sindhi poet and the greatest of the Sindhi martyrs. He has his shrine at Jhok, called Jhoka Sarif (Jhoka the holy). His brutal murder by the Kalhora chief, Yār Mohammad, was an indelible blot on he Kalhora rule in Sind. He is regarded as a great Sufi martyr as Mansur Hilaja or Attara. It is said that *Baits* of Shāh Inayat Sahid are incorporated in the *Shah-jo-Rasālo* and that Shāh Latif bewailed the great Sufi master's death in mournful verses.

But the sage himself did not mind the death. After his head was cut off it was sent to the Emperor at Delhi and the decapitated head is said to have uttered verses now called *Besar Nāmah* (the Poetry of the Decapitated Head) of which one of the verses is (in Persian): "What matters if this head has been offered at the feet of the Beloved (God); a heavy obligation had to be repaid, what matters if it is paid in this way?" To the executioner who was going to deal the death-stroke he offered grateful thanks: "You are releasing me from the evil of Being. May God reward you in both the worlds for the favour you are doing me."

The martyrdom of the saint led to the downfall of the Kalhoras. The Mughal Emperor, Farrukhsiyar, who commanded his death, was blinded and tortured to death by the two Syed brothers who had become the followers of Ināyat Sūfi. The saint had lived for sometime in Hyderabad (Deccan) and he had an all-India reputation. He had thousands of followers.

SHĀH-JO-RISĀLO. The complete works of Shāh Abdul Latıf (q.v.); the greatest Sindhi poet. The manuscript of *Risalo* was compiled in the life-time of the poet, but it was first printed in 1866 in Leipzig (Germany) by Dr. E. Trumpp. The poems contained therein are '*Baits*' and 'Vaıs' (the modified form of Hindi *Dohā*).

The *Risalo* is divided in thirty *Surs* (chapters) and each *Sur* again contains certain *Dāstāns* (Sub-chapters). As Shāh Abdul Latıf was well-versed in indigenous music, he called some of his *Surs* after the different modes of Indian music, i.e., *Kalyān, Yaman* (Eman) *Sir, Sarang, Kedar, Kamod, Pūrab, Bilāwal, Rāmkali, Barwa, Asa, Husaini Desi* and *Khambhat* etc. On the other side, a few of the *Surs* of *Shāh-jo-Risālo* are named after the pseudo-historical romances of Sind, such as Sasuı-Punhūn, Rāṇo, Soraṭh, Lıla-Chanesar, Umar-Marvi and Suhıni Mehār. But he does not describe any romance like a story-teller; he selects a few aspects of these romances and makes the impressive remarks about the creation and the creator, entire *Risālo* is a treasure of allegorical poetry.

The important editions of *Risālo* are by Qalıch Beg, Gurbuxani, Shahwani, Kalyan and Allama Qazi; the latest of Allama Qazi, published by Sindhi Adabi Board, Hyderabad.

The brief contents of the 30 Surs are given below :

1. *Sur Kalyān.* This *Sur* opens with a praise of the Lord and the Prophet Muhammad and stresses the unity of Godhead and absence of everything else. All else that seems to exist simply appears to do so. This belief is the same as the primary belief of the Vedantist: the world is a myth, an illusion. Only the Brahm

exists. Call Him, Shāh says, neither the Lover nor the Beloved! Call Him neither the creator, nor the created.

2. *Sur Yaman Kalyān.* It opens with the rapturous cry: "You are the Healer, the Friend, the remedy for my ills". Reverent mention is made of Jalāl-ud-Dīn Rūmī, the Master of Sūfis, who stressed that God is the source of all beauty which everybody is seeking, and which is to be realized only after removing the veil of separateness.

3. *Sur Khambhāt.* Two pictures are delineated in this: one of the resplendent full moon whose beauty and lustre pale before the effulgence of the beauty of the Beloved or the Lord, and the other of a stupid camel, that like man's mind prefers the acacia tree to spicy fragrant wood.

4. *Sur Sri Rāg.* The poet warns that if the seeker does not observe purity and piety, he will not reach God. In this a moral lesson is drawn from the life of a boatman who keeps his oars shining.

5. *Sur Samundi.* It deals with the sea and describes how the wives of the sea-voyagers are filled with anguish until the menfolk come safely back.

6. *Sur Suhiṇī.* For details, see *Suhiṇī-Mehār.*

7. *Sur Sasuī Abri.* For details, see *Sasuī-Punhūn.*

8. *Sur Abri.* This *Sur* emphasizes that knowledge has no value at all unless a vision of the Beloved is obtained. The most famous lines in the *Risālo* occur in this in which Sasuī states that as long as she felt that she was Sasuī, i.e., other than Punhūn, she felt anguish, but when she got identified with Punhūn, there was no mountain to cross.

9. *Sur Mazūrī* stresses renunciation. It describes the helpless, pitiable condition of Sasuī in quest of Punhūn.

10. *Sur Desī* emphasises that connections should only be with fellow-natives and not aliens. It is illustrated by the example of Sasuī-Punhūn.

11. *Sur Kohiyari* (mountain) expatiates on the sufferings the mountains inflicted on Sasuī in her wanderings, and blames Sasuī for all the ills which could have been avoided if deep slumber had not overtaken her.

12. *Sur Husaini* is a dirge on the martyrdom of Husain.

13. *Sur Līla Chanesar.* See *Līla Chanesar.*

14. *Sur Mūmal Rāṇo.* See *Mūmal-Rāṇo.*

15. *Sur Māruī.* See *Umar Māruī.*

16. *Sur Kamod.* See *Nūrī-Jām Tamāchī.*

17. *Sur Ghato* deals with the story of the sailor Moriro, who avenged the death of his six brothers, victims of a whale. He kills the dreadful monster of one's evil self. Ghato means a hunter.

18. *Sur Sorāth.* See *Rai Dyāch-Soraṭh.*

19. *Sur Kedaro* (Sanskrit *Kedar* the battlefield) describes the tragedy of Kerbelā.

20. *Sur Sarang* contains an account of the falling of rain on the parched earth. It describes the poet's benediction on his native Sind: "O Lord! May Sind be ever prosperous and fertile! O Friend! Sweet Beloved! May all humanity be of cheer".

21. *Sur Rip* describes the lover burning like a brick-kiln.

22. *Sur Khahori* is named after Khahori or the recluses who take to wildernesses to commune with the inner spirit.

23. *Sur Barwo Sindhi* describes that the lover must be devoted and true. The lover is asked to choose only one Beloved.

24. *Sur Rāmkali* deals with Hindu hermits and Seekers after God. It contains a reference to the martyrdom of Sufi Ināyat (q.v.) when Shāh was thirty-one years old.

25. *Sur Kapiti* teaches spiritual lessons through spinning. Man is a spinner and his loom is the self. His duty is to spin the flax or the yarn faithfully and diligently.

26. *Sur Pūrab* typifies the spiritual light of the *Pūrab* or the East which is the goal of the *Jogīs*. Earlier, the poet praises the crow as the Beloved's messenger.

27. *Sur Karail* deals with either a peacock or a swan. It is a comparison between the true and false lovers.

28. *Sur Prabhatī* is named after Prabhāt or the Daybreak when a beggar-minstrel pleases the generous Master with his harp.

29. *Sur Dāhar* describes an arid valley which is now a desert but where a stream flowed formerly. The *Sur* ends with references to Jadejas, Samas and other Sindhi Rajput tribes and celebrates the exploits of Lakho Phulani, dacoit by profession, but friend of the poor.

30. *Sur Bilāwal.* This last *Sur* refers to the legend of Dodo and Chancesar. See *Dodo Chanesar.*

Shāh takes for granted that his readers know the stories well. He recites only those events which have some significance from the moral and spiritual point of view. He has composed the verses to lead the hearer or reader to the side of the Beloved.

SHAH-JO-RISĀLO. It is an authentic name of a critical edition of the original work of the same name prepared by Hotachand Mulchand Gurbuxani (q.v.). It is a masterpiece and uncomparable work on Shāh, so far written on the poet in Sindhi. Other writers after him have written on the same subject but nobody could reach to Gurbuxani's *Risālo.*

The introduction to this edition is still the best piece of critical work on Shāh. After the text in every volume, Gurbuxani has given the meanings of the difficult words and etymology of those words which show their affinity with Sanskrit. This edition of Gurbuxani is a great contribution to the study of philosophy and historical linguistics.

SHĀH-JŪ-ĀKHĀNIYŪN. Book on criticism, written by Jethamala P. Gulrajāṇi (q.v.). This book is a valuable contribution towards the understanding of the pseudo-historical romances of Sind, as used in *Shāh-jo-Risālo* (q.v.); the book has been published in two parts (1922, 1923).

SHĀH KHAIRUDDĪN (1505-1617). Poet, who was noted as a pious man. He was born at Baghdad and the green dome of his grave is a landmark and a place for pilgrimage at Sukkur (Sind). Only one verse, in dialogue form, is extant:

Q. You are neither in *Kāba* nor *Qiblah*
You are in the posture of prayer.
A. He who knows the King needs no *Kibla*
Who will dare prescribe him how to pray?

SHAHANI, SAHIBSING CHANDRASING. Writer, who wrote on the grasses of Sind, the birds of Sind (skylark, etc.) and translated into Sindhi some of Thomas

Hardy's English novels, e.g., *The Mayor of Casterbridge* and *Two on a Tower* under the titles of *Bilu Khokar* and *Taran jo Abhiyas* (study of stars), respectively, after his retirement in 1927. There is an old-world flavour in these works of fiction, and a fragrant smell of the countryside, difficult to be met with in other Sindhi novels. He also wrote *Stupid Magistrate*. He was Principal of the D.J. Sind College.

SHĀHĀṆĪ, DAYĀRĀM GIDŪMAL. See *Dayārām Gidūmal Shāhāṇī*.

SHĀHĀṆĪ, SHANTI L. See *Shānti L. Shāhāṇī*.

SHĀHĀṆĪ, T.K. Same as Shāhāṇī, Tejūmal (q.v.).

SHĀHĀṆĪ, TEJŪMAL. Writer, who wrote *Gokle jī Hāyāt* (Life of Gokhale; 1924) and life of Joan of Arc under the heading *Jenī* (1915). In his biography of Gokhale, the author has been able to make Gokhale's character living and dynamic. The book is actually a Sindhi version of his own book in English on the same subject.

SHĀHU FAQĪR. See *Kanḍri Faqīr Poets*.

SHAHWĀNĪ, GHULĀM MUHAMMAD. See *Ghulām Muhammad Shāhwāṇī*.

SHĀIRU (Poet). Novel by Assānand Māmtorā (q.v.), which was published in 1941. The story is woven round the belief of the author that there is some hidden relationship among souls, of which even those concerned are not aware. But when such souls happen to meet by chance, they intuitively have a realization of such a deep relationship and find fulfilment in their spiritual union. A Hindu youth, a poet and a seeker of beauty, proceeds to Kashmir in quest of solace and peace of mind and meets a Kashmiri Muslim girl. Their souls realize that they have a timeless relationship. It would appear as if the Sufi culture of Sind was the influencing factor in selecting a Hindu hero and a Muslim heroine. But the major attraction of the novel is in the soul-stirring descriptions of lush nature, which to the thirsty minds of the desert of Sind were like an oasis, and in the unfolding of the relationship between the hero and heroine, which culminates in a wedlock. The best passage in the novel is at the end of the second part which describes a vision of Beauty by the hero as he stands, in moonlight, beside the snow-bridge in Chandanwārī in Kashmir. It is one of the finest passages of Sindhi prose and may be dismissed as a rhapsody by the cynics, but it is a real gem of prose and deserves to be read. Critics acclaimed the language of Māmtorā, which was a happy mingling of words derived from Persian and Sanskrit.

The novel, issued by the *Asha Mandal*, contained a Foreword by Lālchand Amardinomal in which he claimed that *Shāiru* was one of very few novels in Sindhi which were original and breathed of the author's personality. He hinted that *Shāiru* was the product of the author's own travail in the pursuit of Beauty.

SHAKUNTALĀ (Sindhi version). See *Qalīch Beg, Mirza*.

SHAMĀIL-E-NABVI (Virtues of the Prophet). A detailed biography in Sindhi of the Arab Prophet, which is based on an authentic Arabic work by Imām Tirmidhi. It was prepared in 1782-83.

SHĀMDĀS DULĀṆĪ. See *Dulāṇī, Shāmdās*.

SHAMSHAD MORGIANA. See *Qalīch Beg, Mirza*.

SHAMS-UD-DĪN 'BULBUL'. See *Bulbul, Shams-ud-Dīn*.

SHAMSUDDIN URSANI. Scholar, who is known for his *Sindhi Adab mein Tanqīd* (Hyderabad, 1965).

SHANTI L. SHAHANI. Scholar, who translated into English some of Sāmi's Ślokas in 1947 under the title of *Songs of the Spirit* which contains also fine introductory matter by two well-known Sindhi Professors, T.L. Vāswāṇī and S.N. Phorwāṇī.

SHANTI PRAKĀSH, SWAMI. Sindhi blind saint, who has dedicated his poems (*bhajans*) to his Guru Sāīn Teūnrām in his book entitled *Bhajan Phulwārī* (Flower bed of Devotional Songs; 1982). The poems, bhajans exhort the reader to do good deeds, kill ego, shed pride and devote his attention to God.

SHARMĀ, DEVDATT KUNDĀRĀM (1900-1970). Writer, who propagated Hindi in Sind at the instance of Mahatma Gandhi. For his contribution to the cause of Hindi, he was awarded the 'Rāshṭrabhāshā Gaurav' by the Rashtrabhasha Prachari Samiti, Wardha. He was a great scholar of Sindhi, Hindi and Sanskrit. His original works in Sindhi are: *Dev Dohāvalī, Uderolāl Sāhib, Hemūṅ Śatak, Gandhi Dāṇḍī March Śatak.* His reminiscences have been published as *Bāpū-a-jā Prasaṅg.* In the field of criticism, his essays on the comparative study of Shāh Abdul Latīf and Kabīr have been quite appreciated. Some months before his death, he translated Kālidāsa's *Meghadūta* into Sindhi verse, which holds a good place in Sindhi poetry.

SHARMĀ, DVĀRKĀPRASĀD ROCHIRĀM (1898-1966). Writer, who was born in Dādū (Sind). From his youth, he started participating in the freedom struggle and his writings were imbued with nationalist feeling and patriotic fervour. He has written about thirty works, some of which are: *Rājpūtī Talwār, Vīr Kumārī, Sindhi Talwār, Vīr Abhimanyu, Śarṇārthī.* He made a good research on the history of Sind and his chief words in this field are: *Sindh jo Prāchīn Itihās* (3 volumes) and *Prāchīn Sindhu Sabhyatā.* All his writings display his commitment and devotion towards Indian culture and civilization. The language of his works is easy and natural. He holds a prominent place among Sindhi prose writers.

SHARMILĀ. See *Rām Panjwāṇī.*

SHEIKH AYĀZ. See *Ayāz, Sheikh.*

SHEIKH BHIRIO. See *Bhirio, Sheikh.*

SHEIKH HAMAD BIN RASHIDUDDĪN JAMĀLĪ. See *Jamālī, Sheikh Hamad bin Rashiduddīn.*

SHEVKĀṆĪ, HIRO. See *Hiro Shevkāṇī.*

SHEWAK BHOJRĀJ MOTVĀṆĪ (1906-). Writer, who was a schoolmaster in Larkana (Sind). In 1925 he founded an institution named 'Bālkan-ji-Bārī' which has turned to be an 'All India Children's Association'. He later on turned to be a journalist and one of the social workers of India. He came under the influence of Mahatma Gandhi and dreamt of an idealistic life. He is the pioneer of children's literature in Sindhi and is known as 'Dādā Shewak' by the children. By founding the magazine *Gulistān* and other papers of the 'Bālkan-ji-Bārī', he made it possible for Sindhi children to read for themselves instructive and pleasure-affording essays, jokes, titbits, riddles and stories. His prose appeals to the child-mind without there being anything childish in it. He has authored two novels: *Āśīrvād* (Blessings; 1933) and *Dādā Shyām* (1934). *Āśīrvād* is the first Sindhi novel to be written in plain simple language. It describes no extraordinary incident and narrates the life of ordinary people, paying attention to their daily activities and dreams. The plot moves naturally, but the rural atmosphere appears to be somewhat idealistic than real. *Shyām Dādā* is in the same vein. It depicts a school teacher's relationship with her girl students in this novel but lacks the freshness and originality of the first work.

SHEWĀRĀM LĀLĀ. Writer, whose Stories Tolstoy (3 volumes) contained prose which delighted readers. He flourished around 1945.

SHEWARĀM PHERWĀṆĪ. Modern writer, who wrote a life of Dayārām Gidumal (1857-1927; q.v.), a great savant, social reformer and an eminent writer. The author has proved equal to the task and has given as a sympathetic picture of Rajarshi Dayārām Gidumal.

SHEWASING HARISING AJWANI. Modern Sindhi playwright, whose adaptation of Sheridan's *Pizarro* under the title of *Kanisht* (1908) is an outstanding production.

SHIRIN SHAIR. An anthology of the Sindhi poems of Kisanchand Bewas (q.v.), published in 1937.

SHIRT, REV. FATHER. A Christian missionary, who published *Roots of Sindhi Words* (*Akhar Dhātu*, 1866) as well as *Sindhi-English Dictionary* (1879) in collaboration with native scholars: Thawardās and Mirza Sādiq Alī.

SHISHE JI DIL. See *Kalā Prakāsh*.

SHIVO RAMNĀṆĪ. Modern writer, who has written several social novels on the changing patterns in Sindhi society. His novel *Devī Vasnabhari* (1986), written in a chaste language, is a romance of old type.

In the field of drama, *Iho Sawāl Lājawāb Āhe* (That Question is Unanswerable; 1987) is a collection of five one-act plays on social relationships including the ones affected on the unfortunate dowry system, false pride, bribe and corruption.

SHYĀM, NĀRĀYAN NĀGVĀṆĪ (1929-89). Poet, who was born and educated in Sind (Pakistan): While studying at college, he made his debut in Sindhi literature. His poems published in the magazines *Sindhū* and *Kahāṇī* had attracted the attention of the Sindhi men of letters. His collection of poems written in hand had earned a prize from the Education Department of Sind. After Partition of the country in 1947, he had settled in Delhi and serves in a Government department. His poetical collections are: *Makphurā* (along with the poetical collection of Hari Dilgīr), *Pankhuryūn̈*, *Ran̈garatīlahar*, *Roshan Chhān̈vro*, *Mākbhinā Rāvel* and *Vārībh Bharyo Plāndu*. His earlier poems are permeated with progressive thought, but in his later poems is seen the element of *Chhāyāvād* taken from the Hindi school of *Chhāyāvadī* poetry. He has successfully delineated his experiences of life in his poetry in a realistic manner. From the point of style and metre, he has experimented with new forms. Simultaneously, he has revived certain old metres of Sindhi poetry through his poems. In the post-Independence Sindhi poetry, his contribution is regarded significant. He translated *haiku* and also brought in *tappā* from Punjab into Sindhi poetry. He has composed the story of Viśvāmitra in sonnets. In 1983, he has brought out a collection of *ghazals* under the title *Mahiki Velā Subuha Jī* (Morning Hours Spread Fragrance). Each poem in this collection is written in a lucid style and is full of subtle thought. The poet presents vivid pictures of nature and human behaviour, based on his personal observations. *Na So Rang, Na Sa Surham* (No More That Colour, No More than Fragrance; 1987) presents the poet in his sadder moments brought about by the death of his wife. The poet, however, finds mirth and laughter in the company of his grandchildren; the poems about the kids at home relieve its sad atmosphere.

The Ajanta Publications, Ajmer had planned to publish the collected works of Shyām. Under this scheme, *D'āt ain Hayāt* (The Gift and the Life; 1988) was brought out. These *ghazals* were composed by the poet during the long period of 47 years (from 1940 to 1987). The collection contains 315 *ghazals* classified chronologically, so that the gradual development in the thought and art of the poet could be understood.

SHYĀM BATHIJA. Writer, who is known for his short story collection *Nau Rangi Kahaniyūn* (Stories of New Colours; 1984). He has tried to preach morals keeping miles away from the realities of life. He has also published *Zindagia jā Rāz* (Mysteries of Life; 1984).

SHYĀM JAISINGHĀṆĪ (1937-). One of those modern poets, whose most favoured topics were man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic. His *Vichhotyūn* (Crevices; 1980) is his book of poems.

His novel *Kachā Dhāgā* (Weak Thread; 1966) is immersed in a romantic atmosphere and reveals an intellectual understanding of beauty in the style of English Romantic poets, Shelley and Keats. It describes the life of a modern couple, joined by wedlock, but living apart. Their love is their bond and also the cause of their separation. He has also authored a number of short stories. His short story collection, *Melani jo Safaru* (Miles to Go) has been published in 1983. He may be condemned for picturing the stark naked realities of modern life but he may be acclaimed for the honesty and skill with which he handles his subjects. Another short story collection of his *Hiku B'iyo D'inhu* (Anther Day) has appeared in 1988.

His *Goani Manzar* (The Goan Images; 1987) recreates the images which the poet's eye came across during the travels in Goa.

SHYĀM SACHANANDĀṆĪ. Writer, who is known for his short story collection *Chokrī wari Disandasin* (We Shall See the Girl; 1984).

SIKANDAR NĀMA. See *Ghulām Muhammad Shāh, Maulvī.*

SIKHYA SĀGAR. See *Tolārām Menghrāj Balāṇī.*

SIND AND ITS SŪFIS. See *Jethmal Parsarām Gulrājāṇī.*

SIND-JO-SAILANI. See *Bherūmal Meharchand Ādvāṇī.*

SIND JO-SHĀHNĀMO. A very famous book of epic-poetry composed by Hasan Alī Khan Mir 'Hasan' (q.v.). This is a *Masnavi* (Heroic couplet) and it is regarded as masterpiece work in Sindhi poetry. This *Masnavi* is full of Persian words and phrases composed on the pattern of Firdousi's *Shāhnāma*; it seeks to boost up the Tālpur rulers of Sind, describing them as great warriors. It is a 'spirited narrative' of half a century of troubled events in Sind beginning from the rule of Sarfarāz Khān Kalhoro to the time of Mīr Murād Alī Khān. It is the first epic poem in Sindhi literature and is full of patriotic fervour and political emotions.

The best passage in the poem is when Hasan describes the battle between the Kalhorās and the Tālpurs. In this passage the words used are Sindhi, but elsewhere there are passages in which nearly half the words are Persian. Occasionally, the poet introduces morals in his narrative, particularly from the Persian poet Sādi. This is because of the influence from his contemporaries like Gadā and Qāsim (q.v.).

SINDH JĀ MAṆIĀ (Gems of Sind). Work (1932), which contains biographies of eminent Sindhis.

SINDHI ALPHABET AND GRAMMAR. See *Trumpp, E.*

SINDHI BOLI. See *Sirāj-ul-Haq*.

SINDHI BOLI-A-JO BUNIYĀD. See *Allan, Ghulām Alī*.

SINDHI BOLI-A-JI MUKHTASAR TĀRĪKH. See *Baloch, Nabi Baksh*.

SINDHI BOLI-A-JĪ TĀRĪKH (History of Sindhi Language). Sindhi work by Bherumal Meharchand Ādvāṇī (q.v.), which was published from Karachi in the year 1941. After the partition of India in 1947, its Devanagarī edition was published by the University of Delhi. This is the first book in Sindhi, which describes the history of Sindhi language in a comprehensive manner. The writer has also dealt with the history of Sind and Sindhi literature, though briefly, in this work. The especial characteristics of principal Sindhi dialects have also been treated in this work. The idiomatic language and an attractive style have made the book quite interesting. Until some other work in this genre appears, this book is regarded quite useful and helpful in the study of Sindhi language.

SINDHI-JI-ADABĪ TĀRĪKH. See *Muhammad Siddīq Memoṇ*.

SINDHI LOKA ADAB. See *Baloch, Nabi Bakhsh*.

SINDHI NASR JĪ TĀRĪKH (History of Sindhi Prose). Sindhi work by Mangharām Ugharām Malkāṇī (q.v.), which was published from Bombay in 1968. The work has won an award from the Sahitya Akademi, New Delhi. In this work are described the prose works from the very beginning; thereafter in separate chapters are dealt with the development of Sindhi short story, novel, drama, one-act play, essay and criticism. This is the first work which describes at one place the development of Sindhi prose from the very beginning to 1947.

SINDHI SĀHITYA JO ITIHĀS (History of Sindhi Literature). Sindhi work by Murlīdhar Kṛishṇachandra Jetley (q.v.), which was published by the Sindhu Samaj, New Delhi in 1972. It is the first work in Sindhi which traces the development of Sindhi literature right from the 8th century down to the year 1970. This work divides the literary epochs of the Sindhi literature on the basis of tendencies prevailing in that age. In the beginning the writer traces the development of Sindhi language briefly and then gives the chief tendencies of each age. Important poets and selections from their works have then been dealt with. Of the modern age, there is a short history of the Sindhi language and the script and then is given the development of modern poetry and prose. Under prose, there is traced the growth and development of short story, novel, drama, essay and criticism. The work is regarded as a landmark in the field of history of Sindhi literature.

SINDHI SHAIR (Vols. I and II). The first volume is written on 'Chhanda', the indigenous Hindi metre, and the second volume contains the Persian prosody. Both the parts also contain history of Sindhi poetry and the different trends in it.

SINDHI SŪNHĀRĀ (Sindhi Worthies). Work (*c.* 1932), which contains biographies of eminent Sindhis.

SINDHI SURATAKHATĪ. Book written on the Arabi-Sindhi Orthography, keeping in view the modern methods of linguistic science. It contains the analysis and description of merits and demerits of Sindhi Writing-System. Suggestions have been made to make some changes in the present writing system as Sindhi is an Indo-Aryan Language but not a semetic language. He has refuted the ideas given by Mr. Loknath in his book 'Sindhi Lipi', in which Mr. Loknath has tried to advocate the case of Devanagari writing system to be adapted for Sindhi.

SINDHI VYĀKARAṆA. See *Qalich Beg, Mirza.*

SINDHI WORTHIES. See *Tahilrām Assudomal.*

SIRĀJ-UL-HAQ. Scholar, who has authored *Sindhi Boli* (Sindhi Language Hyderabad, 1964). He is of the view that Sanskrit is born of Sindhi, if not directly, at least indirectly.

SIRUMAL, MUKHI. See *Mukhi Sirumal.*

SITĀ BHAMBHAṆI (1916-). Writer, who has presented an intimate and factual biography of Mahatma Gandhi.

SOBHO GIANCHANDAṆI (fl. around 1945). Writer, who is known for his progressive short stories.

SOBHO RAMCHANDAṆĪ. Writer, who has composed *Gul Gulāb Ja* (Roses; 1987) for children.

SOBHRĀJ HASSĀRĀM. Author of *Sabhā-jo-Singār* (Ornament of the Assembly; 1894). Extracts from this book appeared in some school selections. The language is simple and the style lively. These stories and some other tales were translated by him from Hindi versions of the *Panchatantra.*

SOBHRĀJ NIRMALDĀS. Modern poet, whose poems were read in school. He was son of an eminent Hindu scholar of Persian and Arabic (Nirmaldās Fatehchand).

SOMUMAL. Modern poet, who has composed poems for children on different topics with due deference to their psychological needs.

SONA WARNIYOON DILYOON. A Sindhi translation of the English novel *Hearts of Gold.* The popularity of this novel is because of the style and language that Lalachand Amerdinumal Jagtiani (q.v.), its translator uses. Though this is not an original novel, yet the art of the translator has made it, as if it is an original work and could be compared with any original novel in Sindhi language.

SONGS OF THE SPIRIT. See *Shanti L. Shāhaṇı.*

SONI MŪLCHANDAṆĪ. Writer, who is known for her short story collection: *Zakhamu Zamāne Jo* (Injuries Inflicted by the Time; 1985). With a fine command over language and occasional touches of humour, her stories depict man's battle against unremitting fate.

SORAṬH. See *Rai Dyāch.*

SORLEY, H.T. Foreign scholar of Sindhi, who has published *Shāh Abdul Latīf of Bhit* (London; 1940); this has been reprinted in 1985.

SRICHAND KESWĀṆĪ. Writer, who is known for his short story collection *Pūr-Vichhot Rahūn* (1987).

STACK, CAPTAIN GEORGE (d. 1853). Author of *A Grammar of the Sindhi Language* (Bombay, 1849). Stack is of the view that ". . . the Sindhi will to the philologist prove a more interesting study than that of many of the other Indian dialects. The habit of affixing signs to words in lieu of the pronouns and the propositions governing them, the regular form of the Passive Voice, the use of Impersonals, the reduplicated casual words and other points which the learner will mark as he proceeds, give to it beauties distinct from most Indian tongues". Stack also prepared and brought out *English-Sindhi* and *Sindhi-English* dictionaries in the Devanāgarī script (Bombay, 1849, 1855). These dictionaries were prepared by Captain Stack with the assistance of two Pandits from Hyderabad.

He was the first western scholar to include the legend of *Soraṭha ain Rai Diyāch* and selected Sindhi folk tales for children in his *A Grammar of Sindhi Language.*

SUGUMAL BHANEJA. Writer, who is known for his prose work *Desu-Pardesu* (1988).

SUGAN ĀHUJĀ (1921-66). Writer and poet, who was born at Sukkur (Sind) in Pakistan. After Partition of India in 1947, he migrated to India and settled down at Bombay. *Aisha-ji Qīmat* is a collection of his short stories. He has also composed *ghazals* and his *Andherī Nagarī-a-jo Chowpat Rājā* (Lawless or Chaotic Country with a Worthless King) is a collection of *ghazals* aimed at describing the new realities of life. He also inspired a new group of young *ghazal*-writers.

SUHIṆĪ-MEHĀR. Sindhi legend, which has been beautifully rendered by the greatest Sindhi poet, Shāh Abdul Latīf (q.v.). This legend has a currency outside Sind. The Punjabi tale of Soḥnī-Mahiwāl is regarded by some as the original of the Sindhi tale—which fact is disputed by Sindhis who point out a grave near Shahdadpur as being that of Suhiṇī. There are several versions of the tale. It is agreed that Suhiṇī was the daughter of a potter, by name Tulā, and that she was married to a kinsman of hers by name Dum. But there are different versions how she fell in love with Mehār (buffalo-keeper) whose name is given as Sahar, a name resembling Sair which means the Sea or the great River. As such the tale of Suhiṇī-Mehār is a legend of the River.

One version is that when the wedding party reached the river ferry to cross over to the opposite bank, a glass of milk was supplied by Mehār to the bride, and thereafter both of them became of each other. The other version is that Mehār was originally a merchant prince of Bokhara, named Izzat Beg, who fell in love with Suhiṇī, the potter's daughter, at first sight. Mehār renounced his dignity and wealth to be near her until he was so reduced to destitution as to seek a menial job with Tulā the potter who engaged him on a pittance to tend his buffaloes. Thus Izzat Beg became a Mehār. Once his master's daughter went to the stall of buffaloes and asked for a drink of milk. Mehār provided her the drink but their eyes had met. Suhiṇī now sought every opportunity to go to Mehār's stall until it became a scandal. To end the scandal, the potter decided to marry Suhiṇī to a suitable husband. The Mehār was, of course, cashiered from the services. After wandering in jungles, he established himself on the opposite bank of the river.

Suhiṇī prayed to God to keep Dum, her husband, off her person, and in a miraculous manner that prayer of her was granted. As soon as Dum was alone with Suhiṇī, he was fast asleep from dusk to dawn and thus there was no question of defilement of her body by her husband. Meanwhile, the reputation of a holy person who had set himself on the opposite bank of the river reached Suhiṇī and he went to see him, out of sheer curiosity. They recognised each other and embraced fondly. From then, it became a regular practice with Suhiṇī to cross the river, floating on a jar every evening, and take her supper with Mehār (which consisted of fish generally), pass the night with him and go back to Dum before he opened his eyes in the morning. Once when Mehār could not get fish, he cut off a piece of flesh from his thigh, put it over fire and offered it to Suhiṇī for supper.

Dum's sister came to know of this and as she did not like Suhiṇī's nocturnal activity, she substituted for her pucca jar a vessel made of wet clay. The night was dark, the river ran full to the brim and in her frenzy of passion, she did not notice the replacement of the jar. The clay vessel was dissolved in midstream and Suhiṇī began to call on Mehār to come to her rescue. When the cries of Suhiṇī for rescue reached Mehār, it was too late to take a boat to the spot. Not caring for the rush of the waters, Mehār plunged into the river. Locked in each other's arms, the Sindhu provided them with a continued watery grave.

A touching account of the drowning of Suhiṇī has been given by Shāh Latīf. The incident is said to have happened in the reign of Shāh Jahān (r. 1628-58), the Mughal Emperor, i.e., a few decades before the birth of Shāh Latīf.

SUKHLĀL PAṆJWĀṆĪ. Scholar, who has edited *Sindhi Guldasto* (1980), which is a collection of poems and articles.

SJKHRI. See *Kewalrām Salāmatrai.*

SUMANGU CHĀRAṆU. Sindhi bard, who has preserved in his ballads and legends the early folk literature of Sind. He probably flourished around 11th century. These tales narrate the valour and romance of kings and chieftains belonging to Sind and its adjacent regions during this period.

SUNDAR AGNANI. Writer, whose *Pachha* (Shadows; 1987) is a collection of plays, radio plays and shadow plays written and produced on the stage 15 years ago.

SUNDAR HASHMATRAI. Modern writer, who is a popular novelist with over 30 published novels to his credit, based on his experiences or modern trends in Sindhi writing. *Ain Pyār Pāso Badilāya* (And the Love Changed Its Side) is his first attempt at story writing. It is a collection of seven short stories, which deal with topics hitherto untouched, e.g., a prostitute spurning an offer of marriage and resettlement, the habit of woman to make mountain of a mole hill, intercaste marriages and the busting of a call-girl racket. The collection was published in 1980.

SUNDRĪ UTTAMCHANDĀṆĪ (1924-). Writer, who has written only two novels: *Kṛindar Dīvāriūn* (Crumbling Walls; 1953) and *Prīt Purāṇī Rīt Nirālī* (Old Love, New Approach; 1961) (qq.v.), but with these two works, she has established a place for herself in the Sindhi literature. Rekhā of the first novel is one of the most memorable characters in Sindhi literature. When Sundrī wrote these novels, the Progressive Literature Movement was at its zenith and her writings are influenced here and there by the progressive thought. Her husband Uttam (q.v.) is a well-known progressive writer.

So far her short stories are concerned, she has written more than a hundred stories and her range of topics includes the domestic, social and marital problems of Sindhis and her approach is always ethical. To increase the tempo of action, she sometimes makes very obvious efforts. Her short story *Hi Shahr* (This City; 1956) amply demonstrates this in which the Gurkha watchman of a block of flats in Bombay is being ill-treated by the tenants in the most exaggerated way. After some time, the Gurkha dies, and each tenant contributes five rupees towards a parting gift for the beautiful young widow. What else is this city capable of giving except a little money? *Bhūrī* (1979) is her third short story collection. She has also written some one-act plays but she has earned fame as a fiction writer. In 1982 appeared her short story collection *Bandhan* (Relationship), which is a collection of 10 short stories which depict Sindhi life in accurate and idiomatic language. These give her style a distinct entity. In 1989 has appeard her short-story collection *Yugāntar.*

The year 1983 has witnessed the reprinting of her ten outstanding short stories under the title *Achha Vara, Gārhā Gula* (Grey Hair and Red Flowers). Another collection of her short stories is *Vichhor* (Separation; 1985), in which she finds images to express the characters' troubling vision of female fatality.

SUNITI KUMAR CHATTERJI (1890-1977). His relevant material concerning Sindhi literature is: *Appendix* (Notes on Early Sindhi Literature) to *Languages and Literatures of Modern India* (1963).

SUR ABRI. See *Shāh-jo-Risālo.*

SUR BARWO SINDHI. See *Shāh-jo- Risālo.*

SUR BILĀWAL. See *Shāh-jo-Risālo.*

SUR DĀHAR. See *Shāh-jo-Risālo.*

SUR DESĪ. See *Shāh-jo-Risālo.*

SUR GHATO. See *Shāh-jo-Risālo.*

SUR HUSAINĪ. See *Shāh-jo-Risālo.*

SUR KALYĀN. See *Shāh-jo-Risālo.*

SUR KĀMOD. See *Shāh-jo-Risālo.*

SUR KAPAITI. See *Shāh-jo-Risālo.*

SUR KARAIL. See *Shāh-jo-Risālo.*

SUR KEDARO. See *Shāh-jo-Risālo.*

SUR KHAHORĪ. See *Shāh-jo-Risālo.*

SUR KHAMBĀT. See *Shāh-jo-Risālo.*

SUR KOHIYĀRĪ. See *Shāh-jo-Risālo.*

SUR LĪLA CHANESAR. See *Shāh-jo-Risālo.*

SUR MĀRUĪ. See *Shāh-jo-Risālo.*

SUR MAZŪRĪ. See *Shāh-jo-Risālo.*

SUR MŪMAL RĀṆO. See *Shāh-jo-Risālo.*

SUR PRABHĀTĪ. See *Shāh-jo-Risālo.*

SUR PŪRAB. See *Shāh-jo-Risālo.*

SUR RĀMKALI. See *Shāh-jo-Risālo.*

SUR RIP. See *Shāh-jo-Risālo.*

SUR SAMUNDI. See *Shāh-jo-Risālo.*

SUR SĀRANG. See *Shāh-jo-Risālo.*

SUR SASUI ABRI. See *Shāh-jo-Risālo.*

SUR SORAṬH. See *Shāh-jo-Risālo.*

SUR SRI RĀG. See *Shāh-jo-Risālo.*

SUR SUHINI. See *Shāh-jo-Risālo.*

SUR YAMAN KALYĀN. See *Shāh-jo-Risālo.*

SŪRAT SINGH (1832-97). Poet, who joined the name of his intimate friend, Bahār Singh, in his volume of poems and entitled them *Diwān Sūrat Bahār.* Sūrat's poems were devotional and mostly in Urdu, Hindi and Persian. His Sindhi *kafis* are simple, devotional, and full of feelings.

SURJAN RĀDHĀ. See *Līlārām Singh Watanmala 'Khākī'.*

SURVEY OF SINDHI LITERATURE. See *Dāūdpoto, U.M.*

SUSHILĀ. Original novel, which depicts the social condition of Hindu society. The style of the author, Melarama Mangatarama Vaswani is emotional and impressive; the language is simple.

SUSHĪLĀ LĀLWĀṆI. Modern writer, who has produced a number of detective novels in the series entitled *Balu Barrister.* Her *Jāli Noṭa* (1978) deals with an international gang engaged in the business of counterfeit notes. This gang is smashed by Balu Barrister. The second novel in the Series is: *Vadhuram Vakila jo Khūn* (Murder of Vadhurām Advocate; 1981). The story revolves round Shabnam, the young and beautiful wife of a comparatively aged smuggler, Muhammad Salī, who is ditched by Ibrāhiṃ, his own employee whom he had dismissed from service on account of making advances to his wife. Salīm is caught in the dragnet of the police. Shabnam approached Vadhurām, advocate, to take up her husband's case and falls in love with him at first sight. The intimacy develops to a great extent but ultimately results in the death of both in a car parked at a lonely spot. Balu Barrister investigates the case and Ibrāhīm is caught as a murderer along with his paramour Julie who is instrumental in preparing the poisonous injection given to both.

SUSHĪLĀ NAHIKRAM MOTWĀNI. Writer, who has written the biography of Rāma Pīr under the title *Avtari Babo Rāma Pīr* (1981). She has depicted in detail the life of Rāma Pīr, who is venerated all over Rajasthan. There are photographs of the sage and the devotional songs and bibliography are given at the end. She has also published a short story collection *Vishwās* (The Faith; 1984).

SUSHĪLĀ SANJĀṆI. Writer, who has rendered into Sindhi Mahendra Nath Gupta's *Rāmakrishṇa Amṛit Kathā* under the title *Rāmakrishṇa ji Jīvanī* (1965).

T

TAHILRĀM ASSUDOMAL. Writer, who published a book on *Sindhi Worthies* (1927) written in pedestrian prose but giving valuable information about Sindhis who should be remembered. He also authored *Dakhan Puṭhian Sukh* (1942) on the rural life of Sind. In 1938 he published Sindh-ja-Manya (Sindhi Gems), which contains biographies in Sindhi.

TAHLĪRĀM ĀZĀD. Writer, whose *Nāri Ratna* (Women Jewels; 1981) contains the biographies of six women including two known devoted wives and freedom fighters (Kasturbā and Kamalā Nehru), Sarojini Naidu, dominating Sindhi woman politician Jethi Sipahimalāṇī, Annie Besant and Begum Akhtar, the melody queen.

In 1982, he visited Sindh and writes his experiences in the travelogue *Sika jo Sadu* (A Call Full of Affection). It is one of the finest literary accounts and describes how Sindhis in Pakistan are emotionally united with their Indian Sindhi brethren and are proud of their heritage and common Sindhi culture.

TĀJ MUHAMMAD ĀGHĀ (fl. middle of the 20th cent.). Writer, who translated Sādi's *Bustān* and wrote original articles and books on Shāh Abdul Latīf. He also wrote Shāh's life in Urdu under the title *Aks-e-Latīf* (1951).

TALISMAN (Sindhi Version). See *Hirānand Showkirām Ādvāṇī.*

TAMĀCHĪ. See *Nūrī-Tamāchī.*

TALREJA, B.J. Writer, who is known for his prose work: *Tāza Gula* (Fresh Flowers; 1988).

TAR NĀMA. See *Sachal Sarmast.*

TARO BHAGAT. Hindu Bhagat, whose *Ślokas* were published in 1895.

TĀRĀ MĪRCHANDĀṆĪ. Writer, who is known for her two novels: *Ushā* (Dawn; 1958) and *Kumāil Kalyūn* (Withering Buds; 1949). After these novels, she has remained silent.

TĀRĀCHAND SHOWKIRĀM. Scholar, who brought out an edition of Shāh Abdul Latīf (q.v.) under Government aegis in 1900. There was no Introduction or commentary attached to this edition. Some of the verses in this edition were dropped by Gurbaxani (q.v.) in his 1923 edition as not being authentic. Showkirām's *Jīvan Phulwārī* (1939) contains stories of contemporary poets.

TĀRĪKH-E-MAUSUMĪ. Persian work by Mir Muhammad Mausum, which has been translated into English by G.C. Malot (1855).

TASWĪR-E-IHSĀS. See *Parsrām Hirānand Zia.*

TAZKARAH LUTUFI. A comprehensive history in Sindhi of Sindhi and Persian poetry composed by various poets in Sind. The writer, Lutufullah Badvi (q.v.), has tried to give complete historical background.

The style and description which he has introduced is that of traditional style of Arabic and Persian writers.

The work has been published in three volumes (1943, 1946 and 1953).

TEJVĀṆĪ, HAR KRISHNA. See *Har Krishna Tejvāṇī.*

TEK CHAND MAST (1938-). Poet, who has composed poems for children on different subjects with due regard to their psychological needs.

ṬHAḌĀṆĪ, HOTCHAND. See *Hotchand Ṭhaḍāṇī.*

ṬHADĀNI, N.V. Writer, who was Principal of Hindu College, Delhi. He translated *Bhagavadgītā* in 1923 on Persian prosodic model. Also it was the first experiment in blank verse in Sindhi. The *Bhagavadgītā* (see *Bhagavadgītā, Translators of*) had been translated earlier, but Thadānī's translation was different, and it gave some idea of the sublimity and loftiness of the original to those who did not know Sanskrit.

ṬHAḌĀṆĪ, R.V. Brother of N.V. Ṭhaḍāṇī (q.v.). R.V. Ṭhaḍāṇī issued *Nonsense Rhymes for Children* in lithograph print in the 'forties which now are hard to get but deserve reprinting. One of the most catching of these nonsensical rhymes is that which talks of Bhagat of *Bhambor* whose father was a *chor* (thief).

ṬHĀKUR, M.J. Scholar, who has edited in 1938 the works of Dalpat (q.v.).

ṬHĀKUR, U.T. Author of *Sindhi Culture* (University of Bombay, 1959).

ṬHĀKURDĀS NĀGWANI, DĪWĀN. Dramatist, who was the moving spirit of the Dharma Upkār Amateur Dramatic Society, Shikārpur. He came out with two plays—*Chandrāvalī* and *Triyā Charitra* (1914), the second one based on Shakespeare's *Hamlet.*

THĀWARDĀS. See *Shirt, Rev. Father.*

TIKAM 'AFTAB'. Poet, who is known for his poetical collection *Kāghaz Qalam* (1987).

TĪRTH BASANT (1905-). Writer, who was born in Khairpur Mirs (Sind). He had rich and varied experience of life, had visited several countries and studied many Indian languages. He holds a prominent place among Sindhi prose writers. His first volumes of essays *Chiṇigūn* (Sparks; 1940) was well-received. His subsequent collections of essays are *Vasant Varkhā* (Spring Showers; 1959) and *Sāhitya Sār* (Essence of Literature; 1961). *Sāhitya Sār* is the first attempt in Sindhi to evaluate literary masterpieces in accordance with the canons of modern criticism and art. *Sāhitya Sar* (The Creation of Literature; 1978) contains 20 literary essays on essay-writing, play-writing, prono literature, constructive criticism, etc. His other notable essay collections are: *Khushbu* (Fragrance; 1979; containing 13 essays) and *Sārang* (Rain; 1979; containing articles on various subjects). Tīrth's style is rich and powerful and some of his essays are considered classical and thought-provoking.

Tīrth Basant's *Kanvar* (1959) is a sympathetic study of Kanvar Rām Bhakta, a renowned saint and singer of devotional songs, who was assassinated by a fanatic Muslim as an aftermath of communal riots that raged in Sind many years before partition of India in 1947. The Kanvar used to visit from village to village singing his devotional songs and had both Hindu and Muslim followers. This work was awarded the Sahitya Akademi award for being an outstanding contribution to Sindhi literature during 1959. It is a good specimen of forceful Sindhi prose and is of an attractive style.

Tırth Basant has translated into Sindhi Jawahar Lal Nehru's *Autobiography* under the title *Jawāhar Jıvanı* (1941). The translation is excellent although the translator has sometimes departed from the original as he translated freely. Tırth Basant has also published Mahatma Gandhi's biography in Parts I, II and III. All these Parts carry detailed account of the important events in Gandhiji's life as also throw ample light on the history of our freedom movement.

His *Mırā* (1980), a nine-act play is a good addition to Sindhi drama.

He has brought out in 1982 a bulky book of poems entitled *Sansār* (The World). Though the subjects touched upon are numerous and varied, very few interest the reader.

Tırth Basant's translations of Tagore's *Chitrā* or Shakespeare's *Antony and Cleopatra* have no dramatic flavour.

TIRTH CHANDWĀṆI. Writer, who is known for his novel *Surkhu Mendi* (1985) and short story collections *Phānus Ghar* and *Tutal Tājmahal* (1986). In the 'Tutal Tājmahal', there is a man who is lured towards another woman. He divorces his wife, later loses the other woman also in a harsh struggle. He finally returns to his wife, but cannot meet her because of the highly idealized picture of him which she has projected before their only child.

TIRTH SABHĀṆI. Modern writer, who is editor of *Hindvāsı*, a weekly. He is a veteran writer of repute. His *Dil kar Darakht je Dastūr* admonishes the reader to derive inspiration from a tree which suffers sun and rain and still bears fruit for the good of others. His popular titles on religion (which have run into 15 editions) are: *Sāı Jani Sanu* and *Tuhinjı Śaran, Tuhinjı Ichha*. *Sāı Jani Sānu* (With Whom the God Is; 1979) contains 16 articles dealing with man's search for peace of mind, particularly these days when life has become so miserable. The articles are illustrated with appropriate anecdotes from the lives of Lord Kṛishṇa, Lord Buddha, Mahatma Gandhi, Swami Vivekananda, Swami Bodhrāj and others. *Tuhinji Śaran, Tuhinji Ichhā* (Thy Refuge, Thy Will; 1979) is a collection of 15 essays which give solace to an afflicted heart that has borne the brunt of life. In them there is stress on self-surrender, doing one's duty and dedicating its outcome to God, controlling anger and loving one's enemy.

A writer of repute, Tırth Sahāṇı has specialized in religious writings. His *Jıvan Jot* (Light of Life; 1980) contains 15 caskets (essays) of pearls in the form of teachings from the *Bible* and the *Gıtā*, words of wisdom lifted from the poetry of Shāh Abdul Latıf, sayings of Swami Vivekānand, Kabır and other learned saints and philosophers of the world. They provide solace to the distressed and distracted mind, guide the seeker to the right path and lead to contented life.

In 1981 he has published *Ishwar Kripā* (Grace of God), which like his previous books contains teaching of the *Gıtā*, Rāmakrishṇa Paramhans, Raman Maharshi, Lord Buddha and others. The teachings are illustrated with anecdotes, stories and appropriate lines/poems which infuse faith in the Divine mercy.

In 1982 he has published *Sukha Sāgaru* (Ocean of Happiness) which contains the teachings and words of wisdom of religious leaders, philosophers and political personalities with apt anecdotes from their lives. They give courage to face the trials and tribulations of life and solace to bear with them. In 1988 he has published a prose work: *Andar Jinın Unj'a*.

TOLĀRĀM MENGHRĀJ BALĀṆI. Writer,

who authored *Sikhya Sāgar* (1910), a book on Vedantism in choice prose. His articles on *A Sight of the Waters* (1918) and *Love of One's Land* (1914) appeared posthumously. His early death was a great loss to Sindhi prose.

TRUMPP, ERNEST. Eminent scholar, who authored *Grammar of the Sindhi Language* (Leipzig, 1872). He made a deep study of the Sindhi language and his verdict still stands almost unaltered by the subsequent research. The argument of Trumpp goes something like this: "The Sindhi is a pure Sanskritical language, more free from foreign elements than any of the North Indian vernaculars. The old Prakrit Grammarians may have had their good reason to designate the Apabhraṁsha dialect from which the modern Sindhi is immediately derived, as the lowest of all the Prakrit dialects, but if we compare now the Sindhi with its sister-tongues we must assign to it, in a grammatical point of view, the first place among them. It is much more closely related to the old Prakrit, than the Marathi, Hindi, Panjabi and Bengali of our days, and it has preserved an exuberance of grammatical forms, for which all its sisters may well envy it. For, while all the modern vernaculars of India are already in a state of complete decomposition, the old venerable mother-tongue being hardly recognisable in her degenerate daughters, the Sindhi has, on the contrary, preserved most important fragments of it and erected for itself a grammatical structure, which surpasses in beauty of execution and internal harmony by far the loose and levelling construction of its sisters.

"The Sindhi has remained steady in the first stage of decomposition after the old Prakrit, whereas all the other cognate dialects have sunk some degrees deeper; we shall see that the rules which the Prakrit grammarian Kramadhishvara has laid down in reference to the Apabhraṁsha, are still recognisable in the present Sindhi, which by no means can be stated of the other dialects. The Sindhi has thus become an independent language, which, though sharing a common origin with its sister-tongues, is very materially differing from them." Thus Trumpp comes to the conclusion that the Sindhi is a pure Sanskritical language more free from foreign elements than any other of the North Indian vernaculars. This view is also held by Mirza Qalich Beg (*Sindhi Vyākaraṇa*, Pt. III, Hyderabad, 1960), H.M. Gurbakshani (*Shāh jo Risālo*, vol. I, Karachi, 1922), Bherumal Maherchand (*Sindhi Bolia jī Tārīkh*, Karachi, 1941) and others who suggest that Sindhi has descended from the Vrāchaḍa Apabhraṁsha form of Prakrit.

Trumpp also published *Sindhi Pāṭhāvalī, Sindhi Reading Book*—in the Sanskrit Arabic characters (1958), and he edited *Shāh jo Risālo* (1866, Germany) and wrote *Sindhi Alphabet and Grammar* (1872).

TULSIĀṆĪ, LEKHU. See *Lekhu Tulsiāṇī.*

TULSĪDĀS TULREJĀ. Modern poet, who has rendered into Sindhi most of the *Rāmacharitmānas* in the original *chaupāī*. The *Rāmacharitmānas* was composed by Tulsīdasa in Hindi.

TULREJĀ, TULSĪDĀS. See *Tulsīdās Tulrejā.*

U

ŪḌEROLĀL (also known as Amarlāl, Lāl Saī or Jhūlelāl). The Hindu River-Deity, who was a historical personage, born at Nasarpur in the year 950 or 951. He is regarded an incarnation of God Varuṇa (God of Waters), who saved the Hindus of Sindh from the tyranny of a petty Muslim chief Mirkh Shāh of Ṭhaṭṭa. The Muslim chief was forcing his Hindu subjects to accept Islam at the point of sword. The oppressed Hindus prayed to the God Varuṇa to come to their aid, and it is said the River-Deity incarnated himself at Nasarpur in the house of Ratan Rāo Lohano and his devoted wife, Devakī. With the advent of the infant, Ūḍero, miraculous events took place which sent a shiver down the spine of the fanatical tyrant and stayed his hand. Ūḍero or Amarlāl (the Immortal Hero) became well-versed in Vedic lore even in his teens and began to preach the doctrine of religious toleration and love towards all, the cardinal principles of Hindu religion. But he was a warrior as well as a holy person. His horse and his sword struck terror in the hearts of the bigoted ones. He filled the shrinking Hindus with courage and martial spirit, revealed to them the abiding glories of their religion. He exhorted the Muslim fanatics to give up forced conversions, as these practices were against the dictates of the *Qurān*, and an affront to the Almighty, who was not only the God of the Muslims but also of the Hindus as well. After completing his mission, the saint warrior and his horse disappeared into the waters of the river Sindhu. Several miracles are associated with him, one being that of getting into the river at Nasarpur and emerging out of it at Sukkur, a miracle reverse of that that attributed to Khwaja Khizr (q.v.). It is said that Ūḍero passed on many of his emblems and articles of apparel to his cousin, Pagar, whom he nominated as his successor. This Pagar was the first of Ṭhākurs, traditional keepers of the shrines consecrated to Amarlāl or Ūḍerolāl. These Ṭhākurs were to be found all over Sind but they were strong especially at Sewhan, Shikārpur and Rānipur.

Hymns and songs have arisen for the worship of Ūḍerolāl, generally known *Panjras* or five-lined verses. At the end of these *Panjras* is the stirring chant or refrain: Jhūle Lāl Jhūle Lāl or Hallelujah to Lāl, which has become now the clarion call of Sindhi Hindus in India. As Ūḍero was born on a Friday evening on the New Moon day of the month of Chaitra of the Hindu river, it is the special day of rejoicing and social gatherings for Sindhi Hindus in India, and Friday is the day of the River-Deity.

UDHĀRĀM THANVĀRDĀS MĪRCHANDĀNĪ (1833-83), NAVALRĀI SHONKIRĀM ĀDVĀṆĪ (1848-1893). Two Sindhi writers whose translation of Johnson's *Rasselas* in 1868 is a classic of Sindhi prose and is certainly a more valued book in Sindhi than the original in English. Udhārām was so good a translator as to be considered an original writer. He could translate both in prose and verse. His verse translation of *Kamsen* and *Kamrup* of Lalo Bhagat, the additional verses he composed for the *Tale of Rai Dyach* and *Soraṭh*, his prose preface to this tale are unsurpassed yet. He was also the first man to write a trustworthy Grammar in Sindhi. Udarām was the prince of Sindhi translators. He also prepared *Pahiriyon ain Biyon Sindhi Kitāb* (First and Second Books in Sindhi; 1853).

UMAR MĀRUĪ. Sindhi legend, which is connected with Māruī, immortal Sindhi heroine for all time to come. She is the symbol of patriotism and loyalty in Sindhi life and literature. The Cutchi legends trace her origin to a royal stock. Her mother Merādī brought her to Malir, a village in Thar (not Malir near Karachi), where Palna of Maru tribe (Panwhars or cowherds and shepherds by profession) provided her refuge and adopted Merādī as his daughter. Māruī grew up to be the most beautiful girl of the village. Once Palna, the maternal grandfather, thought of marrying her to Khetsen, a kinsman, which infuriated another young man, Phogsen. The frustrated Phogsen went to Amarkot, the capital of the Sumra ruler, Umar, who is said to have reigned in Thar from 1355 to 1390. He instigated Umar that a girl of such a beauty as Māruī was suitable to adorn a palace and not the cottage-shed of a poor villager. He praised her every limb to that extent that Umar hatched a plot to kidnap her.

On a swift camel, Umar proceeded to the village well where Māruī used to go to fetch water and after forcibly kidnapping her brought her to his capital. He was under the impression that a rustic girl would easily surrender herself before the riches and comforts displayed before her, but Māruī was not made of such a stuff. She refused even to cast a glance at the fine food, dresses and jewels offered to her and kept on insisting that she be restored to her fiance (or husband). She was steadfast in her love like Sītā and Sāvitrī. Māruī told Umar that she was yearning night and day to go back to Malir. She preferred the rough berries of Malir to the choicest dainties in Amarkot and the thorns and brambles of Malir to luxuries in Amarkot palace. She did not abuse Umar or call forth maledictions upon his head. She said that he was her brother and that he should treat her as a sister and send her back to her affianced one. Slowly reason dawned on Umar. He came to know that he had been fed at the breast by the mother of Māruī and as such Māruī was his foster-sister. He begged pardon of her and sent her back to her people with apologies and gifts which a sister might well receive from a brother. When she repaired to her village, her fiance or husband would not take her back as he suspected her fidelity. The poor girl tried hard to convince all of them of her innocence but her entreaties were rejected. Finally she had to undergo the Ordeal by Fire to prove her purity. When she came unscathed from holding a burning iron bar in her hands she was received in the fold of her people. Umar had tried to convince them of her purity and brought an army with him to punish the Marus if they still doubted her, but at Māruī's instance he took his troops back to Amarkot. He himself was ready to undergo any Ordeal to prove that he had had no carnal relations with Māruī.

From the story it appears that Māruī was a Hindu girl. In all the accounts of Amarkot, the spelling is Amarkot and not Umarkot, i.e., the fort of Amar. It appears that Umar or rather Amar too was a Hindu Rajput and that the Sumras had not been converted to Islam at the time to which this legend refers. In any case, Mārui lives in the hearts of all Sindhi Hindus as well as Muslims, for her steadfastness and chastity.

UNCLE TOM'S CABIN (Sindhi version). See *Bherumal Meharchand Ādvāṇī*.

URSĀṆĪ, MUHAMMAD ISMĀIL. See *Muhammad Ismāil Ursāṇī*.

URSANI, SHAMSUDDIN. See *Shamsuddin Ursāṇī*.

USMĀN ALĪ ANSĀRĪ. Writer, who has authored *Panj* or Five Stories in 1937. He has also written some critical essays. His rendering of Shakespeare's *Cymbeline* as *Jurm-Bewafa* and of *Two Gentlemen of Verona* as *Gumrāh Dost* are not very much a success, dramatically speaking.

USMĀN IHSĀNĪ (fl. *c.* 1640). Poet, who migrated from Bhagnari in Baluchistan to Lakhī about 1640 and was a contemporary of Pīr Muhammad Lākhī (q.v.). He has authored *Vatan Nāma*, the main burden of which is the inevitability of Death, and the grave.

UTTAM. See *Āsan Jethānand Uttam Chandāṇī*.

UTTAMCHANDĀṆĪ, SUNDRĪ. See *Sundrī Uttamchandāṇī*

V

VAHDAT NĀMA. See *Bedil, Qādir Bakhsh.*

VAIT-PĀTI-KOSA. A dictionary of Sindhi derivatives by Jhamatamala Vasnani (q.v.). The compiler has given Sindhi words with their Sanskrit roots. It is a very valuable book for study of inflextion and derivation (morphology), syntax phonetics and assimilation.

VARIAL AIN NAIMAT. See *Bherumal Meharchand Ādvāṇī.*

VĀSDEV MOHĪ (1944-). One of those modern Sindhi poets, whose most favoured topics were man's alienation from the social milieu and the absurdity of human existence. Any aspect of life, capable of leaving a great impact or shock—contraceptives, abortion, male prostitution, vultures feasting on human flesh, venal politicking, etc.—suited the poet's pen. He wrote subjectively, interpreting old symbols in the context of the present. The new poetry carried tension, vulgarity, violent imagery, and verbal jugglery, etc. The images were incoherent, similes and metaphors jumbled up, expression weak and full of ambiguity and diction rough and often prosaic.

Subah Kithe Āhe (Where is the Morning?; 1983) is a significant contribution in the field of New Poetry. His poems are often symbolic in expression. He has also included some *ghazals* at the end of this collection.

VĀSDEV 'NIRMAL' (1936-). Poet, who has published several collections of *ghazals*. His *ghazals* have earned him wide popularity. He has also adapted a number of plays for the Sindhi stage, taken from other Indian languages.

He has the distinction of writing humorous plays. *Sās Rī Sās* (Mother-in-law, Oh! Mother-in-law; 1980) is his latest collection of five dramas including one radio monologue. He has chosen some burning topics as themes of his dramas such as family planning, education and attitude of children gone abroad and problems of finding a house.

Haī Hāt (The Harmonious Play; 1987) is a collection of *ghazals* and other poets, marked by musicality. *Munhinji Bahitrīn Kahānī* (My Best Short Stories; 1988) is a collection of his short stories. It is one of the best anthologies in Sindhi, its peculiarity is that every story included in it is selected by the author himself. The book contains 25 stories.

VĀSDEV SINDHU BHĀRATĪ. Writer, who is known for his *Indalathi* (Rainbow; 1983), a collection of seven short stories. *Naīn Roshnī* (New Light; 1987) has been written for children.

VĀSVĀṆĪ, FATEHCHAND. See *Fatehchand Vāsvāṇī.*

VASUMAL JERĀMDĀS (fl. end of the 19th cent.). Writer, who rendered Tulsīdās's Hindi *Rāmāyaṇ* into Sindhi prose.

VĀSVĀṆĪ, HARISH. See *Harish Vāsvāṇī.*

VĀSWĀṆI, THĀNVARDĀS LILĀRĀM (1879-1967). Writer, who is popular under the name of 'Sādhu Vāswāṇi'. He was born in Hyderabad (Sind) and from his childhood had shown signs of precocity and genius. While teaching in college, he also participated in social work and made social service as the aim of his life. In 1933 he founded Saint Mīrā High School at Hyderabad, which after the Partition of India, is being run at Poona. In Poona, the institution run by Vāswāṇi also started Saint Mīrā College. Vāswāṇi has authored on religious and philosophical subjects about 300 works in Sindhi. In the *Nūrī Granth*, a large volume, are collected his poetical compositions. In both prose and verse, his style bears the mark of his unique style. He made a translation in free verse of the *Bhagavadgītā*, which was immensely popular in the Sindhis because of his use of simpler language. His books on religion, philosophy and mysticism are very popular with Sindhi readers. His writings also served to mould the character of children. He started the 'Mira Movement' with the same purpose.

VIDHVĀ. See *Bhambhāṇī, Nārāyaṇdās.*

VIKRAM SHĀHĀNĪ. Writer, who is known for the collection of radio plays *Mood-off* (1988).

VIKRAM URVASHĪ (Sindhi version). See *Gidwāṇī, A.T.*

VĪṆĀ SHIRANGI. Writer, who has published her reminiscences as *Kiyan Visariyan Verhechan* (How to Forget Our Own; 1984) and *Pakha Ain Panhwar Dithe Mun Dinhon Thiya* (1987). She has brought out in 1988 her first collection of short stories under the title *Zindagi, Hiku Nāṭaku* (Life, a Drama).

VISHINDĀS ASRĀṆĪ (1924-). Writer, who is known for his contribution to children's literature. His *Siyāṇo Bīrbal ain Ṭahikenji Tijori* (Wise Bīrbal and Laughs Galore) contains a number of witty anecdotes.

VISHṆU BHATIA (1941-). Novelist and short story writer, who can handle many subjects. But stories flow out of his pen faster than other writings. He is drawn towards ordinary people and he portrays their natural feelings very vividly. His short story *Kan-ir* (Coward) is built around two contrasting characters from the same village and the different impact a big city like Bombay has on their sex impulses. Bhatia is simple and direct in his method.

His two collections of short stories were published in 1977—*Dīwār ain Tāsh jā Pattā* and *Ahisāsan Jī Indalath.* while the first collection contains his selected short stories on *Sindhyat* (Sindhuism), the second collection contains four short stories portraying tender emotions of the human heart.

VISHṆU JAGTIĀṆĪ. Writer, who flourished in the first half of the 20th century. He brought out a detailed life of Rām Tirth, wherein he was able to present a clear portrait of the Swamiji.

VISHṆU SHARMĀ. Modern writer, who translated the famous Sanskrit book *Pañchatantra* into Sindhi; published from Bombay, the translation was well received by children as also by adults.

VIYUTPATI KOSH. See *Jhamaṭmala Nārūmal.*

VOCABULARY OF SEVEN LANGUAGES SPOKEN IN COUNTRIES WEST OF INDUA. See *Leach.*

VOCABULARY OF THE SINDHI LANGUAGE. See *Eastwick, E.B.*

W

WADHUMAL CHANDIRAM. Writer, who prepared History of England at the end of the 19th century.

WADHUMAL GANGARAM. Writer, whose *Pangati Inquilab* (Social Revolution) appeared in 1940. Written in chaste Sindhi, it recalls the style of Parmanand Mewaram (q.v.). The magazine *Jote* encouraged many writers and perhaps the most notable among them was the essayist and moral Wadhumal Gangaram, whose writings appeared in this paper.

WADHUMAL MULCHAND. Scholar, who made some selections from the poetry of Sami (q.v.) and published them in 1938 with a good commentary.

WAFAI, DIN MUHAMMAD. See *Din Muhammad Wafai.*

WARQ. See *Gobind Bhatia.*

WASIF. See *Muhammad Bakhsh Wasif.*

WATHEN, W.H British author, who wrote *A Grammar and Vocabulary of Sindhi Language* (1836).

Y

YŪSUF-ZULEKHĀ. See *Murtaza Shāh, Ghulām.*

Z

ZAFAR NĀMA. See *Sābit Alı Shāh, Sayyid.*

ZERO. Same as *Dayārām Gidūmal* (q.v.).

ZIA, PARSRĀM HĪRĀNAND. See *Parsrām Hırānand Zia.*

ZINDA PĪR LEGEND. See *Ūḍerolāl.*

ZĪNAT. Novel (1890) by Mirza Qalıch Beg (q.v.), which is regarded as the first original novel in Sindhi. In his Introduction to the novel, the author said: "This is a newly-planned imaginative story in which the vicissitudes of time and the present conditions are given in homely idiom. There is no trace of genii and spirits, fairies and giants, or of necromancy herein, unlike its predecessors. All the incidents in this book are probable and which can occur in the life of any human being".

"Zınat is a girl who rises to great estate by her virtues. In the earlier part of the novel a picture is given of the life of a genteel Muslim family in the last days of the Talpurs and the early years of British rule, and those who read the novel when it appeared had no doubt in pronouncing these chapters as autobiographical. In the description of the families of Fateh Khan Serai and Ali Nawaz Mogul, Mirza Qalıch Beg gives us a peep into his own family and early life. The burden of the book is in a way the same as Kauromal's book, *Pako Pah*, namely that it is necessary to upgrade and educate women if the community is to be upgraded and uplifted. Mirza Qalıch Beg, however, did not dare to shock the people of his time and he expresses himself in favour of *Purdah* for women. The two defects of the novel are the sensational incidents, like the near-drowning of the heroine in the latter part of the book, which do not cohere well with the quiet domestic scenes of the earlier part, and secondly in the conventional characters. The characters are either entirely angelic or wholly devilish. Zınat is an interesting girl but there is no evolution in her character. She is an ideal girl and ideal woman, that is all. Her ideal and faultless conduct at every juncture only furnishes so much material for the author's frequent moralisings. In spite of these defects *Zinat* merits special mention as the first novel in the language which has domestic scenes, which gives a picture of life as it was lived in a middle class Sindhi family, at a particular time, and which employs homely idiom and metaphor."—L.H. Ajwani, *History of Sindhi Literature*, pp. 184-85.

INDEX

Abanu Ghar, 1
Abbott, J., 1
Abdul Ghafūr Halai, 1
Abdul Ghafūr Humāyūni Maftun, 1
Abdul Ha'i Salim Halai, 1
Abdul Husain Khān 'Sāngi', Mir. *see* Sāngi
Abdul Jabbār Junejo, 1
Abdul Karim Sandilo, 1-2
Abdul Karim Shāh *see* Karim Shāh Bulri
Abdul Khāliq Morai, Hakim, 2
Abdul Khāliq Thāttwi, Makhdūm, 2
Abdul Latif, Shāh *see* Shāh Abdul Latif
Abdul Majid Sindhi, 2
Abdul Rahim 'Wafa' Abbāsi, 2
Abdul Rauf Bhatti, Makhdum, 2, 93
Abdul Wahāb *see* Sachal Sarmast
Abdullah, Makhdum, 2, 74
Abdullah, Sheikh, 2-3
Abdur Rahim, 3
Abdur Rahim Grihori, Makhdūm, 3
Abdur Razāk, Qāzi, 3
Abdur Razāk Memon, 3
Abhūn Dānā, 49
Abichandāṇi, Param *see* Param Abichandāṇi
Abo, 56
Abojho, Maulvi Allahbux, 3, 103
Abol Rani, 79
Abra Dhakiyo Akāsh, 12
Abul Hasan, 3-4
Achha Vara, 152
Adab ain Adib, 48
Adab-ain-Tanqid, 100
Adab ji Rāh mein, 70
Adab mein Qadaran jo Savāl, 79
Adabi Aino, 14
Adabi Gul, 97
Adabi Ojhan, 45
Adabi Sanas, 65
Adabi Usūl, 91
Adabi-Usula, 45
Ādam Kāl Khān Adh Rāt Ji Āzaddi, 92
Adbhut Granth, 127
Adh Jaliyl Cigarette, 9
Adhin, 32
Adhūri Rachnā, 84
Adina, 97
Ado Abdur Rehmān, 8
Ādvāṇi, B. H., 4
Ādvāṇi, Bherumal Meharchand *see* Bherumal Meharchand Ādvāṇi
Ādvāṇi, Gāgansingh Ātmāsingh *see* Gāgansingh Ātmāsingh Ādvāṇi
Ādvāṇi, Hirānand Showkirām *see* Hirānand Showkirām Ādvāṇi
Ādvāṇi, Jagat *see* Jagat Ādvāṇi
Ādvāṇi, Kalyān Būlchand *see* Kalyāṇ Bulchand Ādvāṇi
Ādvāṇi, Kewal Ram Salamat Rai *see* Kewal Ram Salamat Rai
Ādvāṇi, Kotumal *see* Kotumal Ādvāṇi
Ādvāṇi, Navalrāi Shonkirām *see* Navalrāi Shonkirām Ādvāṇi
Ādvāṇi, Rāmkrishin *see* Rāmkrishin Ādvāṇi
Aftāb, 25
Aftāb-e-Adab, 4, 42
Agam Vārtā, 127
Āghā, 4
Āghā, Tāj Muhammad *see* Tāj Muhammad Āghā
Āghā Ghulām Nabi 'Sufi', 4
Āghā Salim, 4-5
Agnani, Sundar *see* Sundar Agnani
Ahe-Na-Ahe, 5, 124
Ahinagar, Ishaq *see* Ishaq
Ahisāsan ji Indalath, 162
Ahmad Bhatti Makhdūm, 5
Ahmad Chāglā, 5
Ahmad Fakir Kabir Shāh, 5
Ahmad Khān Jalbāṇi, 5
Ahmad Mallah, Maulvi, 5
Ahsan Ahmad 'Badvi', 5
Ahujā, Chainlāl *see* Chainlāl Ahujā
Ahuja, Chandumal 'Pardesi' *see* Chandumal Ahuja 'Pardesi'
Ahuja, J. D., 6
Āhujā, Mewal *see* Mewal Āhujā
Āhujā, Sugan *see* Sugan Āhujā
Ahvāl Shāh Abdul Latif Bhitāi, 118
Ain Pyār Pāso Badilāya, 151
Aisha-ji-Qimat, 150
Ajab Bhet, 115
Ajab Hi Āyo Zamāno, 137
Ājan Rāt Bāgi Āhe, 95

Ajiz, Manohar *see* Manohar Ajiz
Ajwānī, Lālsingh Harsingh, 6
Ajwānī, Shewasing Harising *see* Shewasing Harising Ajwānī
Akhand, Azīzullāh *see* Azīzullāh Akhand
Ākhir Jīt Asāngi, 56
Ākhiri Inqalab, 51
Akhlaque Mohsini, 7
Akhtar Ansari Akbar Ali, 6
Akhund Abdur Rahim Abbāsī, 6
Akhund Fateh Muhammad, 6
Akhyun Meghe Malhār, 100
Al-Amin, 99
Al-Haq, 99
Al-Islah, 41
Al-Jami, 41
Albustī, Imām Hāfiz Abū Hātim, 7
Alī Ahmad Brohī, 7
Alī Gohar Shāh, Pīr *see* Pīr Alī Gohar Shāh
Alī Kufi, 27
Alī Muhammad 'Majrūh', 7
Alī Muhammad Rāshdī, 7
Alī Nawāz Jatoi, 7
Alī Qulī Beg, Mirza, 7
Alif Lailā, 61
Allāh Bachāyo Samon, 7-8
Allāh Bakhsh Abojho *see* Abojho
Allah Jal-Jalal-hu, 45
Allana, Ghulam Ali *see* Ghulām Ali Allana
Alumal Trikamdās, 8
Alyūn Palkūṅ Udās Nen, 67
Amar Dīp, 105
Amar Pyār, 81
Amar Shahīd Sant Kanvar Rām, 74
Amarlāl *see* Ūderolāl
Amarlāl Hingorāṇī, 8
Ambuha Khan Bahir, 83
Ānand Golāni, 8
Ānand Prakāsh Khemānī, 8-9
Anand Sundrika, 23
Ānand Tāhil Ramānī, 9
Ānandrām Rajani, 9
Anārkalī, 91
The Ancestry of Sindhi, 65
Ānchal, Ishwar, 9-10
Andherī Nagarī-a-jo Chowpat Rājā, 150
Andhero-Ujālo, 97
Anmol Motī, 60
Anokhā Āzmuda, 124
Ansari, Usmān Alī *see* Usmān Alī Ansārī
Ānsū, 47
Antiquities of Sind, 29
Anwar Halai, 10
Anwar Suheli, 98
Aparājita, 52
Apti, Nevandram *see* Nevandrām Apti
Ārām Harām Āhe, 82
Arberry, Arthur J., 10
Ārif, 10
Arif Kalhoro, 10
Arif Shah Gilani *see* Gilani, Arif Shah
Arjan Bhambhani, 10
Arjan Chāwla 'Sail', 10
Arjan 'Hasid', 10
Arjan Shad *see* Mirchandani, Arjan Shad
Arjan Sikayal, 10
Armughān-e-Hāmid, 10, 55
Ārya Nāri Charitara, 76
Āsan Jethanand Uttamchandani, 11
Asān jo Ghar, 124
Asānand Māmtorā, 11-12, 144
Asānkhe Nāz Āhe, 96
Asha Dayal *see* Dayal, K. Dhameja 'Asha'
Āshā Durgāpurī, 12
Asha ju Supna-Dharti-a-ji Ūljhan, 52
Āśīrvād, 145
Asrāṇī, Vishindas *see* Vishindas Asrāṇī
Asūrām Āsū, 12
Āṭhon Suru, 105
Ātma Darshan/Nārāyaṇ Jeṭhānand Merāṇī, 106
Ātma Darshana/Dipchandra Belaṇī, 36
Atma Vichār, 63
Ātmārām Lālwaṇī, 12
Aun Chityūn jo Gaemar, 94
Au-ta-Choryun Changu, 97
Avtari Babo Rāma Pīr, 153
Ayāz, Sheikh, 12-13
Āyo nao Zamāno, 125
Āzād, Devandās Kishnānī *see* Devandās Kishnānī Āzād
Āzādī-e-Qaum, 67
Aziz, Lekhrāj Kishinchand Mīrchandāṇī, 13-14
Azizullah Akhand, 14

Bābāṇī, Kirat *see* Kirat Bābāṇī
Bachārām Ledwāṇī, 15
Bādal Bhūmi, 27
Badam Natwan, 15
Badi-ul-Jamal, 6
Badnasība Tharī, 15, 100

Badr-e-Munir, 2
'Badvi', Ahsan Ahmad *see* Ahsan Ahmad 'Badvi'
Badvī, Lutfallah *see* Lutfullah Badvī
Baghi, 93
Bahar-e-Akhlāq, 99
Bait, 28
Baitullah Shariet-ji-Tārīkh, 100
Bajāj, Krishnalāl 'Pradīp' *see* Krishnalāl Bajāj 'Pradīp'
Bakāvali, 117
Bakhtianī, Kamalā *see* Kamalā Bakhtianī
Bāl Gīt, 59
Bāl Mahābhārat, 94
Bāl Rāmāyan, 94
Bāl Sāhit ain Sindhi-a-mein Unaji Ahmiyat, 60
Bāl Srī Kṛishṇa, 94
Bāla Kahāniyān, 65
Bālāṇī, K. S., 15
Bālāṇī, Tolārām Menghrāj *see* Tolārām Menghrāj Bālāṇī
Baldev Tarachand Gajra *see* Gumnām, Baldev Tarachand Gajra
Balidān, 28
Baloch, Nabi Baksh, 15-16, 61
Balu Barrister, 153
Balwani, Hundrāj *see* Hundrāj Balwani
Balwāṇī, Pūnam *see* Pūnam Balwāṇī
Band Darwāzā/Jetho Lalwāṇī, 68
  / Lakshmī Khilāṇī, 84
Bandhan, 52
Bandhan ain Nirmān, 86
Bandhnani Jā Pinjarā, 67
Bāpu Darśan, 114
Bāpu Kishinchand, 16
Baraṇa Gīt, 76
Barani Boli, 126
Bārāṇiyūn Ākhāniyūn, 76
Bardo *see* Muhammad Ramzan 'Bardo' Sindhi
Barkat Alī Āzād, 16
Basant Kumār, 16
Bathija, Shyām *see* Shyām Bathija
Bayān-Al-Ārifin
  /Karim Shah Bulri, 75
  /Muhammad Reza Thattawi, 16
  /Qāzī Qāzan, 120
  /Umar Muhammad Dāudpoto, 32
Bayaz-e-Ahmad, 5
Bazm-e-Nizamī, 43
Beames, John, 16
Be-Baha Ratan, 94
Bedī, Manohar *see* Manohar Bedī
Bedil, Qādir Bakhsh, 16-18
Bedil jo Sindhi Kalām, 26
Begwāṇī, Khialdās 'Fānī' *see* Khialdās Begwani 'Fānī'
Behram Gor, 61
Bekas, Muhammad Muhsin, 18
Bewafa Qātal, 88
Bewas, Kishinchand Tirthadās Khatrī, 18-20, 146
Bewas ain nun Daur, 95
Bewas Gitanjali, 20
Bhagat Khe Phansi, 12
Bhagavadgītā, 20
  /N. V. Thadāni, 155
  /Parsrām Hīrānand 'Zia', 112
Bhagavat Purāṇ, 88
Bhagchanḍṇī, Rām 'Gyān' *see* Rām Bhagchanḍṇī 'Gyān'
Bhāgu Bhān, 20
Bhagwan C. Thadāṇī 'Pushp', 20
Bhagwan Lālwaṇī, 21
Bhagwan 'Nirdosh', 21
Bhagwan Sadarangani, 21
Bhagwan Sukhrāṇī, 21
Bhagwan Tilwāṇī, 21
Bhagwandās Daultāṇī 'Hosh', 21
Bhajan Phulwārī, 145
Bhambhāṇī, Arjan *see* Arjan Bhambhaṇī
Bhambhani, Lachhman *see* Lachhman Bhambhani
Bhambhāṇī, Nārāyaṇ Das, 21
Bhambhāṇī, Sītā *see* Sitā Bhambhāṇī
Bhanwaru Bhire Akās, 12
Bhārat Darśan, 41
Bhāratī, Govardhan Mahbubaṇī, 21-22
Bharati, Narayan, 22
Bhāshā Sindhi Bhāshā, 137
Bhatia, Gobind *see* Gobind Bhatia
Bhatia, Jhamandas *see* Jhamandas Bhatia
Bhatia, Vishṇu *see* Vishṇu Bhatia
Bhatti, Abdul Rauf *see* Abdul Rauf Bhatti
Bhaṭṭī, Makhdūm Muhammad Ibrāhīm *see* Muhammad Ibrāhīm Bhaṭṭī, Makhdūm
Bhāvnāṇī, Jhamatmal Khubchand, 22-23
Bhavnāṇī, Pitāmbar *see* Pitāmbar Bhavnāṇī
Bherumal Meharchand Ādvāṇī, 23-24, 148
Bhirio, Sheikh, 24
Bhojraj H Nagrāṇī *see* Nagrāṇī, Bhojrāj H
Bhojrāj Motwāṇī, 24
Bhojwani, Indra *see* Indra Bhojwani

Bhūromal, Rāmrakhyāṇī *see* Rāmrakhyāṇī Bhuromal
Bhutnath, 102
Bibi Rabia Basri, 100
Bigriyal Ghar, 21
Bijal, 24
Bijala, 89
Bijnāṇī, Saraswati M. *see* Saraswati M. Bijnāṇī
Bilu Khokar, 144
Bimār Pirhī, 9
Bodhrāj, Swamī, 24
Brahmachari, Prabhudas *see* Prabhudas Brahmachari
Braj Mohan, 24
Brohī, Alī Ahmad *see* Alī Ahmad Brohī
Buddha Darśana, 134
Budhal, 25
Bukha jo Shikār, 77
Bulbul, Shams-ud-dīn, 25
Bulchand Dayāram, 25
Bulchand Kodumal, 25-26
Bulchand Lālā *see* 'Mohan Kalpanā'
Bulchand Rājpāl, 26
Burton, Sir Richard, 26
Butani, Motilal Lachhiram *see* Motilal Lachhiram Butani
Butāṇī, N. B., 26

Chābik, 34
Chabik, Man Lai Rehan, 27
Chachnamah, 27
Chāglā, Ahmad *see* Ahmad Chāglā
Chaināṇī, Rukmani Sundar *see* Rukmani Sundar Chaināṇī
Chainlal Ahuja, 27
Chainrai Būlchand, 20, 27
Chainrai Sāmī *see* Sāmī
Chālih Assi, 57
Chaman Sharma, 27
Chandanhāru, 117
Chāndīa jo Chamko, 124
Chāndnāṇī, Rām *see* Rām Chandnāṇī
Chandrasen Navāṇī, 27
Chandranāth, 102
Chandrāvalī, 155
Chandulāl Jaisinghāṇī, 27-28
Chandumal Āhuja 'Pardesi', 28
Chandumal Khatrī, 28
Chandwāṇī, Tirth *see* Tīrth Chandwāṇī
Chār Darvesh, 61
Charana Choryo Changu, 10
Chatru Nāgpāl, 28
Chatterji, Sunītī Kumār *see* Sunīti Kumar Chatterji
Chāwla, Arjan 'Sail' *see* Arjan Chāwla 'Sail'
Chāwla, Parū *see* Parū Chawla
Chāwlā, Rājan *see* Rājan Chāwlā
Chetan L. Mariwāla, 28
Chetnā, 9
Chham Chham Āī Bahār, 47
Chhanda Sugandha, 22
Chhato Sāngī, 28-29
Chīkh, 131
Chinga Vichi Chole, 98
Chingūn, 82
Chiṇigūn, 155
Chinni, 129
Choḍas, 112
Chokiro-Chokiri, 63
Cholo Munhinjo Chika Mein, 36
Chorayal Khushi-a-jo-Sukh, 46
Choth jo Chand, 29, 79, 84
Chothon Bandaru, 60
Chuharmal Kundanmal, 29
Chunda-Kafiyun, 42
Chunda Sindhi Chavnyūn, 79
Comparative Grammar of Modern Aryan Languages in India, 16
Coolie, 79
Court Jun Kahaniyun, 97
Cousens, Henry, 29

D. J. Sindh College Amateur Dramatic Society, 117
Dādā Shyām, 145
Dadia Jūn Ākhaniyūn/J. K. Gogia, 46
Dadi-a-jun Akhanyūn/Jiwat Jyot, 71
Dāgha Navān, 57
Dahiyun Dukha Disan, 95
Dahri Ranga Mahal, 101
Dahshat, 79
Dairo, 86
Dakhan Puṭhian Sukh, 154
Dalpat, 30
Dalurai, 31
Dalurai-ji-Nagrī, 31-82, 107
Dānāt ja Sabaq, 3
Dāne Dāne to Muhira, 85
Danish Mandi, 1
Dard, M. D. Kukreja *see* Kukreja, M. D. 'Dard'
Dard, Māyārām *see* Māyārām 'Dard'
Dardī Gīt, 52

Dardu Jārī Āhe, 114
Darvish Rājo, 32
Darya Shāh, 66
Daryakhan, 74
Daryāṇī, Khāṇchand Shāmdās *see* Khānchand S. Daryāṇī
Das Talib, 32
D'āt ain Hayāt, 147
Dāudpoṭo, Umar Muhammad, 27, 32
Daultāṇī, Bhagwandās 'Hosh', 21
Dayal K. Dhameja 'Ashā', 32-33
Dayāram Gidūmal Shāhāṇī, 27, 33-34
Dehī Pardeshi Thiyā, 48
Des jo Dushman, 5
Des-Seṇa Kajan, 34
Desh Dīwanā, 80
Desu-Pardesu, 150
Dett Letī, 70
Deumal, 34
Dev Chandra, 34
Dev Dohāvalī, 145
Devandās Kishnāṇī Āzād, 34-35
Devdatt Kundārām Sharmā *see* Sharmā, Devdatt Kundārām
Devendranath Thakur, 107
Devī Vasnabhari, 146
Devtā, 9
Dhameja, Dayal K. 'Ashā' *see* Dayal K. Dhameja 'Ashā'
Dhanu Dhīaruni Jo, 37
Dharam Parvānā, 80
Dharamdās, Swamī, 35
Dharam Dās Khastris, 35
Dhartī, 56
Dhiar Na Jamān, 124
Dhiu-jo-Pīu-de Khata, 28
Dholan Rāhī, 35
Dil Kar Darakht je Dastūr, 56
Dilgir, Harī Daryāṇī, 35-36
Dīn Muhammad Wafāī, 36, 89
Dinhan Jā Sapnā, 56
Dīpchand Tilokchand, 36
Dīpchandra Belāṇī, 36
Dīplaī, Muhammad Usmān *see* Muhammad Usmān Dīplāī
Dithe Dihan Thyam, 98
Diwān, 88
Diwān Ashkara, 131
Dīwan Bulbul, 25
Diwan-e-Asū, 12
Dīwan-e-Gul, 36
Dīwan-e-Khākī, 88
Dīwān-e-Qāsim, 119
Dīwān Fāzil, 36, 42
Dīwān Gul, 50
Dīwān Qāsim *see* Qāsim, Akhund Muhammad
Dīwān Sāngī *see* Sāngī, Mīr Abdul Husain Khān
Diwān Sūrat Bahār, 153
Dīwan Thākurdās Nāgwani *see* Thākurdās Nāgwani, Dīwān
Dīwār aīn Tāsh jā Pattā, 162
Dr. Hotchand Mulchand Gurbaxani-Sandusi Jīvan Charitru ain Rachināun, 69
Dodeja, Girdhārīlāl L., 37
Dodeja, Lokrām P. *see* Lokrām P. Dodeja
Dodo Chanesar, 37-38, 89
Dudāṇī, Guṇomal *see* Guṇomal Dudāṇī
Dudia, Ghanshyām 'Sagar' *see* Ghanshyām 'Sāgar' Dudia
Dukhāyal, Hundrāj, 38-39
Dukhi Insān, 46
Dulāṇī, Shāmdās, 39
Dunbiri, 123
Dunyā Jūn Bāl Kahānyūṅ, 60
Durgāpuri 'Asha', 39
Dushman, 63
Dvārkaprasād Rochīrām Sharmā *see* Sharmā, Dvarkāprasad Rochirām
Dwārkādas Sharmā, 39

Eartheringten, 40
Eastwick, E. B. 40
1857-jo-Balvo, 101
Ekta jo Ālāp, 91
Eliot, H. M., 40
English-Sindhi Dictionary/George Stack, Captain, 150
    /Lanman V. Paranjapye, 111

Faislo Thiyan Tain, 73
Fānī, Khialdās Begwānī *see* Khiāldās, Begwāṇī 'Fānī'
Faqīr Muhammad Sidiq, 41
Faraīz Sufia, 17
Faraīz-ul-Islam, 41, 99
Fashionable, 70
Fateh Faqīr, 41
Fateh Luari, 5
Fateh Muhammad Sewhāni, 4, 41-42
Fateh Muhammad, Akhund *see* Akhund Fateh Muhammad

Fatehchand Menghrāj, 41
Fatehchand Vāsvāṇī, 41
Fāzil Shāh, Muhammad, 42, 99
Folk-tales of Sind and Guzarat, 78

Gadā sec Ghulam Mahommad Shah Gadā
Gagansingh Ātmāsingh Ādvāṇī, 43
Gāmṭu, 67
Gāmṭū Doctor, 67
Gāmṭu Editor, 67
Gāmṭu MLA, 67
Gāmṭū Vakil, 67
Gandhi Dāṇḍī March Śatak, 145
Gandhi Granth, 52
Gangā Gyān, 20
Ganga jun Lahrun, 19
Gangarām Samrāt, 43
Ganvāran, 11
Garam Māssa jā Saudāgar, 60
Gārhā Gula, 152
Gasht Kīna Kashṭ, 118
Genvar, Mohan Lāl *see* Mohan Lāl Genvar
Ghalat Fahmī, 77
Ghanshāmdās Ramandas, 43
Ghanshyām 'Sāgar' Dudia, 43
Ghar jī Chik, 105
Gharib-ul-Lughāt, 23
'Ghāyal', Rūp Kumār *see* Rūp Kumār 'Ghāyal'
Ghazal-jo-Ghuncho, 7
Ghulām Ahmad Nizāmi, 43
Ghulām Alī Allana, 43
Ghulām Alī 'Masrur', 44
Ghulām Ali Qazi, 44
Ghulām Husain Muhammad Qāsim Qureshi, 44
Ghulām Muhammad Girāmī, 44-45
Ghulām Muhammad Shāh, Maulvī, 45
Ghulām Muhammad Shāh Gadā, 45
Ghulām Muhammad Shāhwāṇī, 45
Ghulām Nabi 'Sufi' Āghā *see* Āghā, Ghulām Nabī 'Sufī'
Ghulām Raza Beg, Mirzā, 45
Gianchandāṇī, Rām *see* Rām Gianchandāṇī
Gianchandāṇī, Sobho *see* Sobho Gianchandāṇī
Gidumal Harjāṇī, 45
Giḍvāṇī, Parso *see* Parso Gidvāṇī
Gidwāṇī, A. T., 45-46
Gidwāṇī, M. M., 46
Gidwāṇī, Manu Tolārām, 46
Gilānī, Arif Shāh, 46
Girdhārilal L. Dodeja *see* Dodeja, Girdhārilal L.
Girnārī, Sayyid Jamial Shāh Datār, 46
Gīt Prīt Jā, 127
Gīt Sunahari Sindhu Jā, 12
Gita Prakāsh, 36
Gītānjali, 89
Goani Manzar, 147
Gobind Bhātia, 46
Gobind Mālhī *see* Govind Mālhī
Gobind Panjabī, 46
Gogia, J. K., 46
Goklāṇī, Kamalā *see* Kamalā Goklāṇī
Gokle ji Hayat, 144
Golāṇī, Ānand *see* Ānand Golāṇī
Goldsmid, Major F. J., 46
Gope Kamal, 46
Gordhan Sharma, 47
Gothano Kuṭambu, 88
Govardhan, 47
Govardhan Ghāyal, 47
Govardhan Mahbubāṇī Bhāratī *see* Bhāratī, Govardhan Mahbubaṇī
Govardhan Nathāṇī, Vaidya, 47
Govind Mālhī, 34, 47
Govindrām Raisinghāṇī 'Śaīl', 48-49
A Grammar and Vocabulary of Sindhi Language, 163
Grammar of the Sindhi Language/Ernest Trumpp, 157
  /George Stack, Captain, 150
  /L. D. Seymour, 138
Grierson, Sir George Abraham, 49
Grihorī *see* Abdur Rahīm Grihorī, Makhdūm
Gudgudaindara Nāṭaka, 37
Gudia jo Ghar, 5
Gul ain Mukhidyun, 21
Gul Bakāwali, 5, 50
Gul Bāno, 1
Gul-Bilās, 68
Gul-e-Khandan, 51, 61, 89
Gul Ganshānī, 50
Gul-Gulābī, 127
Gul Muhammad 'Gul', 36, 50
Gul Nasan Memon *see* Gul Nasarpuri
Gul Nasarpuri, 50
Gul-Phūl, 94
Gul Shakar, 50, 76
Gul va Khār, 13
Gula-ain Bulbul mein Jhagro, 107
Gula Jalan Pya, 56
Gulāb jo Gul, 77

Gulābı Gul, 122
Gulani Phulani ji Rāni, 65
Guldasto, 87
Gulı Kripālāṇı, 51
Gulistān/Bhagwān Sukhrāṇı, 21
/Hundrāj Balwāṇı, 59
Gulqand, 23
Gulrājāṇı, Jeṭhmal Parasrām *see* Jeṭhmal Parasrām Gulrājāṇı
Gulram jā Gıt, 98
Gulshan-e-Rāz, 117
Gulstan-e-Husna, 101
Gulzār Aziz, 13
Gulzār-e-Chambeli, 51, 98
Gulzār-e-Nasr, 23
Gulzare-e-Ahmad, 5
Gumnām, Baldev Tārāchand Gājra, 51-52
Guknām Sadā, 52
Gungo, 85
Guno Sāmtāṇı, 52
Guṇomal Dudāṇı, 52
Gur Vāṇı, 41
Gurbakhshani, N. D., 52
Gurbakshāṇı, Nirmaldās *see* Nirmaldās Gurbakshāṇı
Gurbuxani, Hotchand Mulchand, 52, 143
Gurdial Mallik, 53
Gursahāṇı, Jıvan *see* Jıvan Gursahāṇı
Guru Nānak Dev, 89
Guru Nanak Jiwan Kathā, 19
Gustākhı-Māf, 47
'Gyān' *see* Rām Bhagchanḍnı 'Gyān'

Hadıqat al Awalya, 107
Hafız, 54
Hāfiz Hāmid Hājı *see* Hāmıd, Hāfiz Hājı
Haı Hāt, 161
Hai Muhinji Nazar, 46
Hājı, 54
Hājı Abdulla, 54
Hāji Ahmad, Qāzı, 54
Halai, Abdul Ghafūr *see* Abdul Ghafūr Halai
Halai, Abdul ha'ı Salım *see* Abdul Ha'i Salım Halai
Hālāt-ul-Avliā, 118
Halu Punhal, 70
Hamad Sheikh, 54
Hamal Khan Laghari, 54-55
Hāmid, Hāfiz Hājı, 55
Hamıd Hafiz, 10
Handbook of Sindhi Proverbs with English Equivalents, 126
Hansārājāṇı, Kanya *see* Kanya Hansārājāṇı
Hari Krishna Tejvani, 55
Hardwani, Lachhman *see* Lachhman Hardwani
Hari Dilgir *see* Dilgir, Hari
Hari Haqdar, 67
Hari Himthāṇı, 55-56
Hārı Kahaṇyuṅ, 67
Hari Kant Jethwaṇı, 56
Hari Kukrejā, 56
Hari Motwānı, 56
Hari Tanwāṇı 'Nimano', 57
Harirām Māriwala, 56-57
Hariśchandra, 117
Harishchandra Jivan Kavitā, 35
Harish Vāsvāṇı, 57
Hari-Sundar Rūpchand, 57
Harisingāṇı, Kımat *see* Kımat Harisinghāṇı
Harjāni, Gidumal *see* Gidumal Harjāni
Hasan Ali Khān Mir 'Hasan', 57-58, 147
Hasan Kabıruddin, Pır, 58
Hasde Khān Poi, 73
Hāsid, Arjun *see* Arjun Hāsid
Hasijā, Holārām 'Hans' *see* Holārām Hasijā 'Hans'
Hasrat ji Turbaṭ,.112
Hassārām Sharma, 58
Hātim Tāi, 61
Hatyati-a-jo Daurun, 100
Hayāt-e-Iqbāl, 89
Hayāt-un-Nabi, 42
Hemrāj Nāgwāṇı, 58
Hemun Śatak, 145
Hı Byo Sarau, 84
Hi Shahr, 152
Hia Bi Hika Zindagı, 9
Hidyata Ali Najfi 'Tarika', 58
Hik Dil Hazār Armān, 72
Hik Rāt, 87
Hik Shakhs jı Vāsnā, 9
Hika Jar ba Jıbhūn, 110
Hika Muthi Chandini, 12
Hika Sard Dıvār, 85
Hikre Dinbhanjı Gālh, 28
Hikro ho Rājā, 83
Hiku Biyo Masiha, 73
Hiku Pushup Pandrah Paṅkhriyun, 113
Himthāṇı, Hari *see* Hari Himthāṇı
Hind jo Sairu, 93
Hindi-Vāsı, 68
Hindu Jivan, 58
Hindustan je Āzadia jı Kahānı, 112

Hingorāṇī, Amarlāl *see* Amarlāl Hingorāṇī
Hīr-Rānjho, 54, 61
Hīrān-jo-Hār, 44
Hīrān Jūn Kanyūn, 59
Hirānand Showkirām Ādvāṇī, 58
Hīranandāṇī, Popaṭī *see* Popaṭī Hīranandāṇī
Hiro, 73
Hiro Shevkāṇī, 59
Hiro Thākur, 59, 120
History of a Humble Soul, 58
History of Sindh/Bulchand Kodumal, 25
    /Richard Burton, Sir, 26
History of Sindhi Literature/Lālsingh Harsingh Ajwāṇī, 6
    /Popāti R. Hirānandāṇī, 113
Holārām Hasija 'Hans', 59
Hoo-a, 78
'Hosh' *see* Bhagwandas Daultanī
Hotchand Dialmal, 59
Hotachand Mulchand Gurbuxani *see* Gurbuxani, Hotachand Mulchand
Hotchand Thadāṇī, 59
Hotu 'Sindhu-Pyasi', 59
Hujan Hota Hayat, 81
Hunaje Ātam jo Maut, 85
Hundrāj Balwāṇī, 59-60
Hundrāj Dukhāyal *see* Dukhāyal, Hundrāj
Hur Makhi Ja, 84
Huti Tawhin ain Hiti Asin, 114
Hyder Bakhsh Allāhdād Khān Jatoī *see* Jatoi, Hyder Bakhsh

Ien Bi, 110
Iha bi ka Akhāni Ahe, 48
Iho Sawāl Lājawab Āhe, 146
Ihsān Badvī, 61
Ihsānī, Usmān *see* Usmān Ihsānī
Ilm Tasavvuf, 118
Imam Baksh Khādin, 61, 82
Imām Tirmidhi, 144
Imdad Hussaini, 69
Imdād Qāzī, 61
Ivāt, Miyun Shāh, 61
Indalathi, 161
Indira Vāswāṇī, 62
Indra Bhojwāṇī, 63
Isardās Raisinghāṇī, 63
Ishāq Āhingar, 63
Ishq Nāha Raṇnd, 48
Ishwar Anchal *see* Anchal, Ishwar
Ishwar Bhāratī, 63
Ishwar Chandra, 63-64
Ishwar Kripā, 156
Islām jo Paighambar, 59
Islami Tasawufa, 101
Ithād, 51
Ithāsik Chitra, 28
Itihāsik Lok Kahanyūṅ, 111

Jadīd Siāsat Jā Nava Ratana, 138
Jādu Nagari, 4
Jāduī Chadho, 68
Jaffar Makhdum Budkai, 65
Jāfrī, Ali Nawaz *see* Ali Nawāz Jāfrī
Jagat Āḍvāṇī, 65
Jagdish Lachhāṇī, 65
Jagtiāṇī, Lālchand Amardinomal *see* Lālchand Amardinomal Jagtiāṇī
Jagtiāṇī, Vishnu *see* Vishnu Jagtiaṇī
Jagu Miryoi Sapano, 12
Jahān Āra, 3
Jai Prakāsh Nārain, 67
Jairamdās Doulatrām, 65
Jaisinghāṇī, Chandulāl *see* Chandulāl Jaisinghāṇī
Jaisinghāṇī, Chandumal *see* Chandumal Jaisinghaṇī
Jaisinghāṇī, Shyām *see* Shyām Jaisinghāṇī
Jaizo, 59
Jalbāṇī, Ahmad Khan *see* Ahmad Khan Jalbāṇī
Jālī Noṭā, 153
Jalu Jalu Mashāl Jalu, 12
Jamāl Abro, 66, 112
Jamālī, Sheikh Hanad Bin Rashiduddin, 66
Janāb Guzāriyun Jin Sīn, 138
Janāṇī, Ramesh *see* Ramesh Janāṇī
Jang jo Maidān, 27
Jap Sāhib, 112
Japani Gudi, 101
Jarki Wai Vatani Ji, 59
Jashan Vaswāṇī, 66
Jatoi, Ali Nawāz *see* Ali Nawāz Jatoi
Jatoi, Hyder Bakhsh Allāhdād Khān, 66
Javāhir-ul-Insān, 118
Jawāhar Ātmakathā, 92
Jawāhar Jīvanī, 156
Jawāhar-ul Lughāt, 2
Jay Gangotrī, 70
Jayant Relvāṇī, 67
Jekā Taqdir, 5
Jeki Ditho Ho So Mūn, 79
Jethānand Bhiryāī, Master, 67

Jethānand Lālvāṇī, 67
Jethānand Nāgrāṇī, 67
Jethānand Nenumal 'Tab', 67
Jethānand Sanvlāṇī, 68
Jethmal Parasrām Gulrājāṇī, 68, 143
Jetho Lalwāṇī, 68
Jethwani, Hari Kant *see* Hari Kant Jethwani
Jetley, Krishnachandra Topaṇlāl, 69
Jetley, Murlīdhar Krishṇachandra, 69, 148-149
Jhamandās Bhātia, 70
Jhamaṭmal Khūbchand Bhāvnāṇī *see* Bhāvnāṇī,
    Jhamaṭmal Khubchand
Jhamatmal Nārumal, 70
Jhamatamala Vasnavi, 161
Jhanglī Gula, 36
Jhāngyāṇī, Santdās, 70
Jhāngyāṇī, Santrām Maṅghārām, 70
Jharṇā, 110
Jhirkia Ladho Tako, 65
Jhirmir, 92
Jhūlelāl *see* Ūḍerolāl
Jhuremalāṇī, M. K., 70
Jiddat jo Mafaghum ain Sindhi Kahānī, 59
Jin Surī Bharin Seja, 48
Jinhi Sipun Siyhe Kadhiyun Pātar Pehi, 70
Jini Saja Suri, 114
Jivan Gursahani, 70
Jīvan Jot, 156
Jīvan Phulvārī, 70, 154
Jivan Ved, 115
Jivtānī, Nirmal *see* Nirmal Jivtāṇī
Jiwat Jyot, 71
Jiwat Singh Saināṇī, 71
Jiyape jo Sadhanu, 81
Jotwāṇī, Motīlāl *see* Motīlāl Jotwāṇī
Juman Chāran, 71
Junejo, Abdul Jabbar *see* Abdul Jabbar Junejo
Juryala Jini Sān Jindu, 56

Kachā Dhāgā, 147
Kachā Dhāgā Pakkā Dhāgā, 79
Kafan, 47
Kāghaz Qalam, 155
Kahānī Sindhiyat Ji, 59
Kahānikār jo Notebook, 86
Kak Chhade Vya Kund Te, 84
Kakh ain Kānā, 131
Kāko Bahlaṇia, Wāro, 70
Kalā Jagat, 43
Kalā Prakāsh, 72
Kalākār, 28
Kalaṅkanī, 49
Kālindī, 97
Kalpanā, Mohan *see* Mohan Kalpanā
Kālū ain Bālū, 106
Kalwaṇī, Meghrāj, 20
Kalyaṇ, 134
Kalyāṅ Bulchand Ādvāṇī, 72-73
Kamal *see* Lachhman Bhaṭia Kamal
Kamal, M., 73
Kamal-ain-Zawal, 42
Kamal Piyāsī, 73
Kamalā Bakhtiani, 73
Kamalā Goklāṇī, 73
Kamalā Hirānand, 73
Kāmil jo Kalām, 22
Kāmil Majzub, 73
Kamil Rahnuma, 100
Kamsen-Kāmrūp, 73-74
Kaṇdri Faqir Poets, 74
Kan-ir, 162
Kanvar, 155
Kanya Haṇsājānī, 74
Kanyālāl Talreja Kirpālāṇī, 74
Kanzul Ibrata, 2, 74
Kanzul Latif, 1
Karim Bakhsh Khālid, 74
Karim Shah Bulri, 75-76
Karīma Natural, 25
Kashf-e-Aijāz, 117
Kashift Husain Mirzā, 125
Kashmir jo Sair, 92
Kāthu, 114
Kauromal, 70
Kauromal Chandanmal Khilnāṇī, 76, 110, 133
Kāzim, Murād Ali Sheikh *see* Murād Ali Sheikh
    Kāzim
Ke Saitūn Sajan San, 126
Kedaro, 100
Keswāṇī, Lachhmandās *see* Lachhmandās Keswāṇī
Keswāṇī, Lokumal *see* Lokumal Keswāṇī
Keswāṇī, Śrichand *see* Srīchand Keswāṇī
Keval Ramāṇī, Parumal *see* Parumal Keval Ramāṇī
Kewal Rām Salāmat Rai Āḍvāṇī, 50, 76
Khach Kola, 76
'Khādim', Harumal Isardās Sadārangāṇī *see*
    Sadāranganī, Harumal Isardās
Khair Shāh, Sayyid, 77
Khairuddin, Shāh *see* Shāh Khairuddīn
Khākī *see* Līlārāmsingh Watanmala 'Khākī'

Khālid, Karim Bux *see* Karim Bux Khālid
Khalil *see* Muhammad Ibrāhīm, Shaikh 'Khalil'
Khānchand S. Daryāṇī, 77
'Khasta' Nūr Muhammad *see* Nur Muhammad 'Khasta'
Khaṭa Miṭha Angura, 27
Khaṭiyūn Miṭhyūn Kahāniyun, 37
Khatrī, Chandumal *see* Chandumal Khatri
Khatrī, Kishinchand Tirthadās 'Bewas' *see* Bewas, Kishinchand Tirthadās Khatrī
Khatwāṇī, Krishin *see* Krishin Khatwāṇī
Kheh Khathuri, 2
Khemānī, Ānand Prakash *see* Ānand Prakāsh Khemāṇī
Khiāldās Begwānī 'Fanī', 78
Khilāṇī, Lakshmī *see* Lakshmī Khilāṇī
Khilnāṇī, Kauromal Chandanmal *see* Kauromal Chandanmal Khilnāṇī
Khilnāṇī, Manohardās Kauromal *see* Manohardās Kauromal Khilnāṇī
Khīman Mulāṇī, 78
Khin ji Khatā, 91
Khin-jo-Khota, 77
Khir Bharya Hathra, 65
Khoṭo Sikko, 73
Khubchandāṇī, I., 78
Khudābaksh, Munshī, 78
Khun-Khasthuri, 22
Khurshid-e-Khām, 117
Khush Khaslat Khatūn, 15
Khushbu, 59, 155
Khushbu jo Safar, 131
'Khuwabi', Rocho Mohani *see* Rocho Mohani 'Khuwabi'
Khwab Manzil ain Dokha, 4
Khwaja Khizr, 78
Khyāl, 97
Kiān Likāyān Dāgh
Kimat Haringāṇī, 78
Kimit Kamal, 78
Kincaid, C. A., 78
Kirat Bābāṇī, 78-79
Kirat Meharchanḍāṇī, 79
Kirpālāṇī, Kanyālāl T. *see* Kanyālāl T. Kirpālāṇī
Kishin Chand Nāgrāṇī, 79
Kishinchand Tīrthadas Khatri Bewas *see* Bewas
Kishinia jo Kasht, 79
Kishnāṇī, Santdās *see* Santdās Kishnāṇī
Kishni-jo-Kasht, 84
Kishore Fahuja, 79
Kismet, 91
Kiyan Visariyan Verhechan, 162
Kod, 35
Koel-Dīpak, 79-80
Koel Dipchand, 47
Koī Achno Āhe, 56
Kojhi, Muhammad Bux, 80
Komal *see* Lakshman Bhatia Komal
Kotumal Ādvāṇī, 80
Krānti Kriplāṇī, 80
Krindar Dīvāriun, 80-81, 151
Kripalani, Ghanshāmdās, 20
Kripālānī, Gulī *see* Gulī Kripālāni
Kripalāṇī, Krānti *see* Krānti Kriplāṇī
Krishin Khatwāṇī, 81
Krishṇa Rāhi, 82
Krishṇa Shāstrī, 82
Krishnachandra Topanlāl Jetley *see* Jetley, Krishnachandra Topanlāl
Krishṇalāl Bajāj 'Pradīp', 81-82
Kujhu Tūtal Tutal, 56
Kukrejā, Hari *see* Hari Kukrejā
Kukreja, M. D. 'Dard', 82
Kukreja, Māyārām *see* Māyāram Kukreja
Kulliyāt Aziz, 13
Kulyat-e-Khadīm, 82, 89
Kumāil Kalyūn, 154
Kundnāṇī, Prabhudās *see* Prabhudās Kundnāṇī

Labā Khān Darzī, 119
Lachhāṇī, Jagdish *see* Jagdish Lachhāṇī
Lachhman Bhambhānī, 83
Lachhman Bhatia Kamal, 83
Lachhman Hardwani, 83
Lachhman Rājpāl, 83
Lachhman Sāthī, 83
Lachhmandās Keswāṇī, 83
Lachhmi Amesur, 83
Lahar Lahar Hiku Lurku, 73
Lailā-Majuṅ, 117
Lajjāvatī, 84
Lakhāṇī, Rāmdās V. *see* Rāmdās V. Lakhāṇī
Lākhī, Pīr Muhammad *see* Pīr Muhammad Lākhī
Lakhmichand Prem, 83
Lakshmaṇ Bhatia Komal, 84
Lakshmī Khilāṇī, 84
Lal Bahādur Shāstrī, 33
Lāl 'Pushp', 85-86
Lāl Shāhbāz, 86
Lālā, Mulchand *see* Mūlchand Lālā

Lālā, Shewārām *see* Shewārām Lāla
Lālchand Amardinomal Jagtiāṇī, 29, 79, 84-85, 149
Lālū Bhagat, 74, 86
Lālvāṇī, Jethānand *see* Jethānand Lālvāṇī
Lālwānī, Ātmārām *see* Atmārām Lalwānī
Lālwāṇī, Bhagwan *see* Bhagwan Lālwāṇī
Lālwāṇī, Jetho *see* Jetho Lālwānī
Lālwāṇī, Sushīlā *see* Sushīlā Lālwāṇī
Lapa-bhar Roshani, 56
Laryo Siju Sokani Men, 12
Lash, 43
Latīfā, 124
Latyūn, 21, 22
Leach, 86
Ledwāṇī, Bachārām *see* Bachārām Ledwāṇī
Leila-Majnūn, 42, 54
Lekhrāj, Aziz *see* Azīz, Lekhrāj
Lekhraj Hans, 87-87
Lekhrāj Tilokchand, 87
Lekhu Tulsiāṇī, 87
Lekhwāṇī, 87
Liku Na, 111
Līlā Chanesar, 87
Līlārām Phervāṇī, 87
Līlārām Premchand, 87
Līlārām Ruchandāṇī, 88
Līlārām Tharumal, 88
Lilārāmsingh Watanmala 'Khāki', 87-88
Linguistic Survey of India, 49
Lobhī Ain Dhongī, 117
Lok Gīt, 22
Lok Notani, 88
Lokrām P. Dodeja, 88-89
Lokumal Keswāṇī, 89
Love of One's Land, 157
Luchī, 9
Lullā, Manghandās Lokumal *see* Manghandās Lokumal Lullā
Lutf Allāh Qādrī *see* Qādrī, Lutf Allāh
Lutf Allāh Qādrī jo Kalām, 16
Lutf-e-Latīf, 36, 89
Lututullah Akhunda, 51, 89
Lutufullah Badvi, 89, 154

Māchio Kithe Āhe, 73
Madnāṇī, Nānik *see* Nānik Madnāṇī
Mahaka Gulani Ji, 98
Mahbubāṇī, Govardhan 'Bhāratī' *see* Bhāratī, Govardhan Mahbubāṇī
Maftun, Abdul Ghafūr Humāyuni *see* Abdul Ghafūr Humāyūni Maftun
Mahabhārat, 88
Mahārāṇā jo Motī, 74
Mahesh Nenwāṇī, 90
Mahika Mitti-a-jī, 59
Mahmud Khadim, 90
Majmaul Mazāhib, 118
Majruh *see* Ali Muhammad 'Majruh'
Māk Phurā, 35
Makān Khāli Āhe, 56
Makhdūm Abdul Khāliq Thatwi *see* Abdul Khāliq Thātwī, Mākhdūm
Makhdūm Abdul Rauf Bhattī *see* Abdul Rauf Bhattī, Makhdūm
Makhdūm Abdullāh *see* Abdullāh Makhdūm
Makhdūm Ahmad Bhattī *see* Ahmad Bhaṭṭī Makhdūm
Makhdūm Grihorī *see* Abdur Rahīm Grihorī, Makhdūm
Makhdūm Jafar Bubkein, 90
Makhdūm Muhammad Hāshim Thattwi *see* Muhammad Hāshim Makhdūm Thaṭṭwi
Makhdum Muhammad Sharif Rānipurī *see* Muhammad Sharif Rānipuri, Makhdūm
Makhdūm Nūh *see* Nūh Makhdūm
Makhdūm Ziāuddīn, 90
Mālhī, Govind *see* Govind Mālhī
Malkānī, Manghārām Ughārām, 90-91, 110, 148
Malkānī, Nārayandās Ratanmal, 91-92
Mallik, Gurdial *see* Gurdial Mallik
Malya, 79
Mamtāṇī, Rām *see* Rām Mamtāṇī
Māmtorā, Āsānand *see* Asānand Māmtorā
Man ain Man, 90
Mān Apmān, 96
Mancha Ahiyan, 113
Man ja Manya, 93
Man Lai Rehān, 34
Man Mohan Ārya, 92
Man-Prabodh, 127
Mān Sindhini, 113
Mana ja Chābūka, 33
Manghandās Lokumal Lullā, 92
Manghārām Ughārām Malkānī *see* Malkāṇī, Manghārām Ughārām
Manhū Maluk Sind Jā, 49
Manika Moti, 137
Manikrām Dharmdās Mūlchandānī *see* Mūlchandani, Manikram Dharmdās

Manju, 112
Manohar Ājiz, 92
Manohar Bedi, 92-93
Manohar Mohini *see* Chandumal Khatri
Manohar Nihalāni, 93
Manohardās Kauromal Khilnāni, 93
Manshāramāni, D. K., 93
Manu Tolārām Gidwaṇi *see* Gidwāṇi, Manu Tolārām
Maqālāt-ul-Hikmat, 118
Māriwala, Hariram *see* Harirām Māriwala
Māriwālā, L. Chetan *see* Chetan L. Mariwālā
Mārui *see* Umar Mārui
Masrur *see* Ghulām Ali 'Masrur'
Matlub al Mommin, 2
Maulānā Girami *see* Ghulām Muhammad Girāmi
Mauluds, 2, 93
Maulvi Muhammad Husain *see* Muhammad Husain, Maulvi
Māyārām Kukreja 'Dard', 93
Meghaduta, 69
Meharchandāṇi, Kirat *see* Kirat Meharchandāṇi
Mehi Manjhi Pātar, 79
Melani jo Safaru, 147
Melāpi Jivan, 51
Melaram Mangatram Vaswani, 93-94
Melarama Mangatarama Vaswani, 153
Memon, Abdur Razāk *see* Abdur Razāk Memon
Memon, Mohammad Sidik *see* Mohammad Sidik Memon
Memon Abdul Majid, 75
Memun, Ranjhan Khan *see* Ramjhan Khan Memun
Meranjhiro Thaku, 73
Merāṇi, Nārāyaṇ Jethānand *see* Nārayaṇ Jethānand Merāṇi
Mewal Ahuja, 94
Mian Morico *see* Abdullah Makhdum
Mian Muhammad, 94
The Mihran of Sindh and its Tributaries, 126
Minhaj Almarūt, 116
Minhāj-ul-Āshiqin, 32
Mini Kahānyūn, 60
Mir *see* Akhund Abdur Rahim Abbāsi
Mir Daryāl *see* Muhammad Reza Thattawi
Mir Muhammad Arabi, 8
Mir Muhammad Mausum, 154
Mirā, 156
Mira Bahrama, 89
Mirān Bai-a-Ṣabda, 68
Mirān Muhammad Shah I, 94
Mirāni, Nandirām *see* Nandirām Mirāṇi
Mirchandāni, Arjan 'Shād', 94-95
Mirchandāṇi, Lekhrāj Kishinchand Aziz *see* Aziz, Lekhrāj Kishinchand Mirchandaṇi
Mirchandāni, Nānkirām Dharamdās *see* Nānkirām Dharamdās Mirchandāni
Mirchandāṇi, Tārā *see* Tārā Mirchandāṇi
Mirchandāni, Udhārām Thanvārdās *see* Udhārām Thanvārdās Mirchandāni
Mirza Ali Quli Beg *see* Ali Quli Beg, Mirza
Misir Jaikishen, 95
Miskin Nāmo, 70
Misri Shāh, 95
Mizān-ul-Shāir, 42, 99
Mohammad Zamān Makhdum Moula, 77
Mohan Kalpanā, Bulchand Lālā, 95-96
Mohan Lāl Genvar, 96
Mohan-Tarka, 88
Mohi, Vāsdev *see* Vāsdev Mohi
Mohini, 117
Mohini Bāi, 23
Mon Won, 68
Monido Mirbahar, 96
Morchābandi, 114
Moryo Faqir, 96-97
Moti Ayalu Māzi, 63
Moti Ji Mukhri, 77
Moti Prakāsh, 97-98
Motilāl Jotwāṇi, 97
Motilāl Lachhābrāṃ Butāṇi, 97
Motirām S. Rāmwāṇi, 98
Motiyan-ji-Dabuti, 117
Motvāṇi, Shewak Bhojrāj *see* Shewak Bhojrāj Motvāṇi
Motwani, Bhojrāj *see* Bhojraj Motwani
Motwāṇi, Hari *see* Hari Motwāṇi
Motwāṇi, Raghumal *see* Raghumal Motwāṇi
Motwāṇi, Sushilā Nahikram *see* Sushilā Nahikrām Motwāṇi
Muji-dul-Sabiyān, 94
Mughaliani, 83
Muhammad Ali Kufi, 98
Muhammad Bakhsh Wāsif, 51, 98
Muhammad Bux, Kojhi *see* Kojhi, Muhammad Bux
Muhammad Fāzil Shāh, 42, 99
Muhammad Hāshim Makhdūm Thattvi, 41, 99
Muhammad Hāshim Mukhlis, 99
Muhammad Husain, Maulvi, 99

Muhammad Ibrāhım, Shaikh 'Khalıl', 99-100, 122, 126
Muhammad Ibrāhim Bhattı, Makhdūm, 99
Muhammad Ismāıl Ursāṇı, 15, 100
Muhammad Muhsin Bekas *see* Bekas, Muhammad Muhsin
Muhammad Ramzan 'Bardo' Sindhi, 100
Muhammad Reza Ṭhattawi, 16
Muhammad Saleh Bhatti Makkdum, 100
Muhammad Sharif Rānipurı, Makhdūm, 100
Muhammad Siddıq Menon, 100
Muhammad Sidiq, Faqır *see* Faqır Muhammad Sidiq
Muhammad Usman Diplai, 101
Muhammad Vāsil, 101
Muhammad Zamān Khwāja, 101
Muhammad Zamān Makhdum Tālibul Moula, 101
Muhinjā Āhin, 68
Muhinjā Mashahūr Muqadama, 49
Muhinje Hayātia jā Sona Rupa Varqa, 113
Muhinji Mithri Sind, 81
Mukhi, Sirumal, 102
Mukhlis, Muhammad Hāshim *see* Muhammad Hāshim Mukhis
Mulchand Lala, 20
Mulchandāṇı, Soni *see* Soni Mulchandāṇı
Mulki Sindhi, 100
Mumal-in-Mendharo, 77
Mūmal-Rāno, 102-103
    /Hāfız, 54
    /Rām Panjwāṇı, 125
Mummy Moti Au, 83
Mumui Verses, 103
Mun Dinhon Thiya, 162
Munazro, 28
Munhinji Bahitrin Kahānı, 161
Munhinji Hada Ākāsu, 126
Munhinijo Shahar, Munhinja Mānhūn, 88
Municipal Councillor, 73
Muntakhab Diwān-e-Fāzil, 44
Muntakhab Shāh-jo-Risālo, 54
Muqadamāh Latifi, 53
Muqddama Alsalwat, 3
Murād, 74
Murād Ali Sheikh Kāzim, 103
Murkandar Mukhriyun, 83
Murlıdhar Krishna Chandra Jetley *see* Jetley, Murlidhar Krishnachandra
Murtazā Shāh, Ghulām, 103
Musaddas-Abojho, 3, 103-104
Musāfir, 104
Musalmān, 99
Musavi, A. W., 104
Mutkr-e-Mihran, 6

Nabi Baksh Baloch *see* Baloch, Nabi Baksh
Nādir Beg, Mirza, 105
Nādirshāh, 117
Nāgpāl, Chatru *see* Chatru Nāgpāl
Nagrāṇı, Bhojrāj H., 105
Nāgrāṇı, Jethānand *see* Jethānand Nāgrāṇı
Nagrānı, K., 105
Nāgrāṇı, Kishin Chand *see* Kishin Chand Nāgrāṇı
Nāgwani, Dıwān Thākurdās *see* Thakurdās Nāgwanı, Dıwān
Nāgwāṇı, Hemrāj *see* Hemrāj Nāgwāṇı
Naı Kavitā, 47
Nain Dunia, 11
Nain Kunwar, 11
Nala-Damayantı, 67
Nalo, 62
Nāmdev, 105
Nānak Prakāsh, 68
Nandharı Naina, 84
Nandırām Mirāṇı, 106
Nānia Jūn Akhāniyun, 46
Nānik Madnāṇı, 106
Nānkirām Dharamdās Mırchandaṇı, 106
Nao Sindhi Vyākaraṇ, 70
Naon Kamro, 106
Naqda Dharma, 85
Nārāyaṇ, Bhāratı *see* Bhāratı Nārāyaṇ
Nārāyaṇ Dās Bhambhaṇı *see* Bhambhāṇı, Nāraın Dās
Nārāyan Jethanand Merānı, 106
Nārāyaṇ Shyām *see* Shyām, Nārāyaṇ Nāgvāṇı
Nārāyaṇdās Ratanmal Malkāṇı *see* Malkāṇı, Nārāyaṇdās Ratanmal
Nari Padma, 106
Nārı Ratna, 154
Nāṭak ain Adhikari, 10
Naṭak ain Raṅg Manch Kalā, 69
Nathāṇı, Govardhan, 'Vaidya' *see* Govardhan Nathāṇı, Vaidya
Nau Rangi Kahaniyun, 147
Navalrāi Shonkiram Ādvāṇı, 158-159
Navaṇı, Chandrasen *see* Chandrasen Navaṇı
Nawāz Alı Jāfrı 'Niyāz' *see* Niyāz, Nawāz Alı Jāfrı
Nek Anjām, 106
Nenwāṇı, Mahesh *see* Mahesh Nenwaṇı
Nevandrām Apti, 106

Nihalāṇı, Manohar *see* Manohar Nihalāṇı
Nılo Pakhı, 119
Nım je Chhānva Mein, 12
Nimāno Faqır, 106-107
Nimmi, 47
Nirālı Zindagı, 92
Nirmal, Vāsdev *see* Vāsdev Nirmal
Nirmal Jıvtāṇı, 107
Nirmaldās Fatehchand, 31, 107
Nirmaldās Gurbakshāṇı, 107
Nıshkām Sidhi, 111
Niyāz, Nawāz Alı Jāfrı, 107
Nizami, Ghulam Ahmad *see* Ghulam Ahmad Nizami
Nomenclature of Sind Crops, 80
Notani, Lok *see* Lok Notani
Nūh Makhdum, 107
Nūr Jahān/Hotchand Mulchand Gurbuxani, 53
    /Qalich Beg, Mirzā, 117
Nūr Muhammad 'Khasta', 107
Nūrı-Tamāchı, 108

Oderolāl *see* Uderolāl

Pachchhimi Yātrā, 91
Pachhola Sānjhey-a-Jā, 10
Paghrial Hātha, 56
Pahakan ji Para, 2
Pahārı Choṭiyān, 27
Pahiriyon aın Biyon Sindhi Kitāb, 159
Pahuja, Kishore *see* Kishore Pahuja
Paighām-e-Latif, 138
Paighambar-e-Islām, 68
Pain and Grace, 138
Pakhan mein Padmini, 125
Pakhiada Pardeh Mein, 21
Pakhidyala Pankhriyūn, 50
Pakhtada Vallar Khān Vichuria, 47
Pako Pah, 76, 110
Pala Pala jo Parlau, 35
Panch Nandhiḍā Nātak, 110
Pangatı Inquilāb, 163
Panja Ganj, 22
Panjahu Ghazala, 73
Panjwāṇı, Rām *see* Rām Panjwāṇı
Panjwāṇı, Sukhlal *see* Sukhlāl Panjwāṇı
Pankha Vajain Shajkha, 126
Pankhuryūn/Rām Mamtāṇı, 124
    /Nārāyan Nāgvāṇı, Shyām, 146
Pāp ain Pakızgı, 21
Pāp ji Māyā, 70
Param Abichandaṇı, 110-111
Paramparā-hın, 97
Paranjapye, Lanman V. A., 111
Paras Maṇi, 94
Parmānand, Bhāı, 111
Parmānand Mewārām, 111
Parmānand Punjābı, 111
Parsi Gūyane Hind va Sind, 131
Parso Giḍvāṇı, 111
Parsrām Hirānand Zia, 20, 111-112
Parū Chawla, 112
Parumal Kevalramani, 111
Patı Shevā, 106
Patni Panhiji, 37
Patyun Jun Ākhaṇyun, 46
Pāyal, 59
Pecha Purānā, 57
Peswani, Rām *see* Rām Peswani
Phahiljandar Registaru, 56
Phānus Ghar, 156
Phası thı Phulan jı Mālhā, 67
Phervaṇı, Lılārām *see* Lılarām Phervaṇı
Phervāṇı, S. N., 112
Pherwāṇı, Shewarām *see* Shewārām Pherwāṇı
Phūl ain Tarānā, 52
Phūl Mālhā, 28
Phūl Rohra, 112
Phūlistān, 67
Phūlvārı, 36
Pidi-a-jo Ishq, 114
Pır Alı Gohar Shāh, 112
Pır Hasan Kabıruddın *see* Hasan Kabıruddin, Pır
Pir Hassamuddin Rashdi, 112
Pır Muhammad Baqā, 112
Pır Muhammad Lākhı, 112
Pır Sadruddın *see* Sadruddın, Pir
Pır Usmān Shāh Marwandi *see* Lāl Shāhbāz
Pishu Pasha, 112
Pitāmbar Bhavnāṇı, 112
Piu-jā-dhiu-dāhn Khat, 51
Poetry of Shāh Ināt, 16, 61
Popātı R. Hirānandāṇı, 112-114
Post jo Dābo, 27
Post Mortem, 69
Prabhāt, 87
Prabhu Wafā, 114
Prabhudās Brahmachārı, 114
Prabhudās Kundnāṇı, 114
Prāchın Sindhu Sabhyata, 145

Pradip, Krishnalal Bajāj *see* Krishnalāl Bajāj 'Pradip'
Prakrit-Sarvasva, 65
Prem Bhaktī, 106
Prem jī Sejā, 91
Prem-jī-Shādī, 27
Prem Prakash, 114
Pribhdās Ānandrām, 114
Pribhdās Brahmachārī, 114
Princep, 114
Prīt Puraṇī Rīt Niralī, 114-115, 151
Pritamdās, 115
Pritamdās Hakumatrāi, 115
Pritamdās Tharanee, 115
Puchu, 24
Pūnam Balwaṇī, 115
Punarmilan, 86
Punjābī, Parmānand *see* Parmānand Punjābī
Punshi, S. K., 115
Pūrab Sandesa/Devandās Kishnāṇī Āzād, 34 /Jethmal Parasrām Gulrājāṇī, 68
Pūr-Vichhot Rahūn, 150
'Pushp' Lāl *see* Lāl 'Pushp', 1
Pushp Pankhiryūn, 33
Putu Parāo, 37
Pyār ain Paiso, 10
Pyār ji Pyās, 48

Qadim Sindh, 23, 68
Qādrī, Lutf Allāh, 116
Qaid Thiyal Roshni-a-Ja-Tukra, 60
Qaidī, 124
Qalīch Beg, Mirzā, 116-119, 165
Qamar-ul-Munir, 2
Qāsim, Akhund Muhammad, 119
Qātil Keru?, 69
Qāzi Ghulām Tatta, 120
Qāzī Hāji Ahmad *see* Haji Ahmad Qāzī
Qāzī Qāzān, 120-121
Qāzī Qazān jo Kalām, 59, 120
Qutb Shāh, 119-120
Quvvat-ul-Āshqīn, 99

Raghumal Motwāṇī, 122
Rāhī, Kṛishṇa *see* Kṛishṇa Rāhī
Rahnamai Shāirī, 100, 122
Rāi Dyāch, 122-123
Raisinghāṇī, C. H., 123
Raisinghāṇī, Govindram *see* Govindram Raisinghāṇī 'Sail'
Raisinghāṇī, Isardās *see* Isardās Raisinghāṇī
Raja Ram Mohun Roy, 107
Rājan Chāwlā, 123
Rajanī, Anandram *see* Anandrām Rajanī
Rajpūtī Talwār, 145
Rāju Darvesh, 123
Rākho Rākhanhār, 86
Rakhu Jhūlana Toy, 112
Rām Amarlāl, 123
Rām Bhagchandnī 'Gyan', 123
Rām Gianchandāṇī, 123
Rām Mamtāṇī, 124
Ram Panjwani, 5, 124
Rām Panjwani-a-jūṅ Chūnd Kahānyūn, 124
Rām Peswani, 125
Rām Rasīlā, 125
Rāma Banvās, 34
Rāmacharitmānas, 157
Ramakrishna ji Hayātia jo Zikiru, 26
Rāmāyaṇ, 88
Ram Chandnāṇī, 123
Ramachandāṇī, Sabho *see* Sobho Rāmchandāṇī
Ramdas V. Lakhani, 123
Ramesh Janāṇī, 125
Ramjhan Khan Memun, 124
Rāmkrishin Āḍvāṇī, 124
Ramnāṇī, Shivo *see* Shivo Ramnāṇī
Rāmrakhyāṇī Bhūromal, 125
Ramwāṇī, Motirām S. *see* Motirām S. Ramwāṇī
Rāṇā Pratāp, 41
Randhne ji Rāṇi, 115
Raṅgaratīlahar, 146
Raṅgīn Rubāhyūn, 131
Rānī, 6
Rānī Padmāvatī, 39
Rao, S. R., 125
Rāshdī, Ali Muhammad *see* Ali Muhammad Rāshdī
Rassāta Jo Raṅg, 118
Rāt Hik Tūfān Jī, 97
Rāt jo Biyon Pahrti, 55
Rāt Vihani Priha Phuti, 15
Ratanāvali, 76
Ratu, 64
Rauzat-ul-Shuhadā, 125-126
Rauzatul Uqala Va Naizhatul Fuzala, 7
Raverty, H. G., 126
Rehnamai Shāiri, 126
Relvāṇī, Jayant *see* Jayant Relvāṇī
Riazul-Balaghata, 90

Rik Rahi Anek Rahun, 15
Risalo Zabeh Sikara, 99
Rishtā Nātā, 97
Ritā Shāhani, 126
Rochaldās, 126
Rochīrām Gajumal, 126
Rochirām Sadani, 126
Rocho Mohani 'Khuwabi', 126
Rohal, 74, 126-127
Rohrā, Satish *see* Satish Rohrā
Roots of Sindhi Words, 146
Roshan Chhāṅvro, 146
Roshan Munār, 74
Roushani, 44
Rubāiyāt-e-Wāsif, 98
Rubāiyāt Omar Khayyam, 34
Rūh Rihān, 68
Rūhan San Mulāqāt, 59
Rukmani Sundar Chaināṇī, 127
Run aīn Pāchha, 95
Rūpchand Sipahimalāṇī, 127
Rūp Kumār 'Ghāyal', 127-128
Rup Nagar ji Rājkumārī, 65

S. H. N., 129
Sabhā-jo-Singār, 149
Sabhāṇī, Tīrth *see* Tīrth Sabhāṇī
Sābit Alī Shāh, Sayyid, 129
Sachal, 72
Sachal-jo-Kalāmee, 131
Sachal Lughāt, 2
Sachal Sarmast, 129-131
Sachal Sarmast, 68
Sachanandāṇī, Shyām *see* Shyām Sachanandāṇī
Sadani, Rochirām *see* Rochirām Sadani
Sadarangāṇī, Bhagwan *see* Bhagwan Sadrangāṇī
Sadarangāṇī, Gulī *see* Gulī Kripālānī
Sadarangāṇī, Harumal Isardās 'Khādim', 131
Sadhnā jo Sapno, 51
Sadhu Navalrai, 107
Sadhu Vāswāni *see* Vāswānī, Thānvardās
    Līlārām
Sadruddīn Pīr, 132
Sāgloi Sawāl, 63
Sāheri, 83
Sāhib Bijani, 132
Sāhibdino Faqīr, 132
Sāhibsing Chandrasing Shahani *see* Shahani,
    Sahibsing Chandrasing
Sahijrām Tahilram, 132
Sāhil, Satrāmdās Juriasanghāṇī Sāhil *see* Satrāmdas
    Juriasanghāṇī
Sahit jo Singar, 93
Sahitkāran Jun Smrityun, 91
Sāhit jo Singār, 127
Sāhitya-Kalā Darśanī, 57
Sāhitya Sār, 155
Sahityik Pushp, 76
Saiful Maluk, 2, 6
Sain Isarlāl, 70
Sāin Qutub Shāh, 70
Saīn Rāz, Hazrat, 132
Saināṇī, Jiwat Singh *see* Jiwat Singh Saināṇī
Sair-e-Bustan, 99
Sair-e-Kohistan, 7
Sair-e-Registān, 100
Sair-jo-Sāvādu, 93
Saitana, 101
Sakht Chahre Wāro Manhu, 63
Sakuntala, 117
Sakuntala Dushyant, 43
Sala Hujan ta Ahira, 96
Salāmat Purswāṇī, 96
Samāj jo Shikār, 67
Sāmājik Balvo, 94
Sambhar je Darsinīa Tān, 28
Sāmī, 134
Sāmī, Chainrāi Bachumal Dattaramani, 132-134
Sāmī-ja-Śloka, 34, 134
    /Bhojrāj H. Nagrāṇī, 105
Samī-ja-Śloka/Kauromal Chandanmal Khilnāṇī,
    76
Sāmi Dhatu Kosh, 2
Samira Zarin, 134
Samrangam, 27
Samtānī, Guno *see* Guno Samtānī
Samtāṇī, Nārāyaṇ, 134
Samundi Sipun, 18
Sandilo, Abdul Karim *see* Abdul Karim Sandīlo
Sāngī, Mir Abdul Husain Khān, 134-135
Sanjāṇī, Sushīlā *see* Sushīlā Sanjānī
Santa Kanwar Rāmjī, 115
Santdās Jhangyānī *see* Jhangyāṇī, Santdās
Santdās Kishnāṇī, 135
Santrām Manghārām Jhāngyāṇī *see* Jhaṅgyāṇī
    Santrām Manghārām
Sanvlāṇī, Jethānand *see* Jethānand Sanvlānī
Sapno Hiku Sukhan jo, 72
Sarahaduni to Gula, 47
Saral Rekhāon, 58

Saraswati, 58
Sard Ahun, 46
Sarfarāz Khān Kalhoro, 135-136
Sārī, 21
Samarthī, 145
Sarojini, 107
Sarva Gyān, 127
Sasī-Punhun, 2
Sasuā Punhun, 101
Sasuī-Punhun, 136-137
    /Arif Kalhoro, 10
    /Moryo Faqīr, 96
Sata Kahānyūn, 63
Satasuri, 28
Satish Rohrā, 137
Satrāmdās Juriasanghāṇī Sahil, 137
Satu Sāru, 110
Sauda-e-Khām, 117
Sawan Kumār Udāsī, 137-138
Sayad-utu-Nisa, 100
Sayyed, G. M., 138
Sayyid Khair Shāh *see* Khair Shāh, Sayyid
Sayyid Sābit Alī Shāh *see* Sābit Alī Shāh, Sayyid
Schimmel, Annemarie, 138
Scinde, or the Unhappy Valley, 26
Se Sabhu Sandhyam Saha Sen, 98
Seymour, L. D., 138
Shād, Arjan Mīrchandāṇī *see* Mīrchandāṇī, Arjan 'Shād'
Shah, 72
Shah, Sachal Sami, 11
Shāh Abdul Latif, 89, 122, 138-141, 150
Shāh Abdul Latīf, 46
Shāh Abdul Latīf: His Life and Work, 97
Shāh Abdul Latīf of Bhit, 150
Shāh Ain Paśun Sansār, 73
Shāh Ināt, Miyun *see* Ināt, Miyūn Shāh
Shāh Ināyat Sūfī, 141
Shah-jo-Risalo, 141-143
    /Ghulām Muhammad Shahwāṇī, 45
    /Hājī Ahmad, Qāzī, 54
    /Hotachand Mulchand Gurbuxaṇi, 52, 143
    /Imdād Qāzī, 61
    /Kalyān Bulchand Advānī, 72
Shāh-Jū-Ākhāniyūn, 68, 143
Shāh-Jūn Kahānyūn/Anwar Halai, 10
    /Hundrāj Balwānī, 60
Shāh jun Wayūn, 132
Shāh Karim Bulrī-a-Vāre jo Kalām, 32
Shāh Khairuddīn, 143
Shāh Latif, 88
Shāhaṇī, Dayārām Gidumal *see* Dayārām Gidūmal Shāhāṇī
Shāhani, Sahibsing Chandrasing, 143-144
Shāhanī, Shanti L. *see* Shānti L. Shāhānī
Shāhāṇī, Tejumal, 144
Shāhānī, Vikram *see* Vikram Shāhānī
Shahano Shāh, 98
Shāhenshān Nāma, 58
Shahr Bewas, 20
Shahu ain Sufī Mati, 65
Shahwāṇī, Ghulām Muhammad *see* Ghulām Muhammad Shāhwanī
Shāir ji Kasantī, 83
Shairu, 11, 144
Shakuntalā, 72
Shama Barinde Shab, 83
Shamā Jalandi Rahi, 93
Shamāil-e-Nabvi, 144
Shāmdās Dulāṇī *see* Dulāṇī, Shāmdās
Shams-ud-dīn 'Bulbul' *see* Bulbul, Shams-ud-dīn
Shamsuddin Ursanī, 145
Shanti L. Shahani, 145
Shanti Prakāsh, Swami, 145
Sharāh, 3
Sharambūṭī, 47
Sharmā, Chaman *see* Chaman Sharmā
Sharmā, Dwārkādās *see* Dwārkādas Sharmā
Sharmā, Dvarkāprasād Rochīrām, 145
Sharmā, Gordhan *see* Gordhan Sharmā
Sharmā, Hassārām *see* Hassārām Sharmā
Sharmā, Mohan Lāl *see* Mohan Lāl Sharmā
Sharmā, Vishnu *see* Vishnu Sharmā
Shāstrī, Mūlchand *see* Mūlchand Shāstrī
Sheikh Ayāz *see* Ayāz, Sheikh
Sheikh Bhirio *see* Bhirio, Sheikh
Sheikh Hamad Bin Rashiduddīn Jamālī *see* Jamālī, Sheikh Hamad-bin Rashiduddīn
Sher-e-Kashmir, 55
Shevkāṇī, Hiro *see* Hiro Shevkāṇī
Shewak Bhojrāj Motvaṇī, 145-146
Shewārām Lālā, 146
Shewarām Pherwāṇī, 146
Shewasing Harising Ajwani, 146
Shikasta Zindagī, 15
Shikwa-e-Sind, 1
Shirangi, Vīṇā *see* Vīṇā Shirangi
Shīrin Shair, 18, 146
Shirt, *Rev.* Father, 146
Shishe jī Dil, 72

Shishey ja Ghar, 22
Shiva-Purāṇa, 112
Shivo Ramnāṇī, 146
Shyām, Nārāyan Nāgvāṇī, 146-147
Shyām Bathija, 147
Shyām Jaisinghāṇī, 147
Shyām Sachanandāṇī, 147
Siddiq Akbar, 36
A Sight of the Waters, 157
Sika, Sozu ain Sazu, 78
Sika jo Sadu, 154
Sikandar Nāma, 45
Sikhya Sāgar, 157
Silsilo, 57
Sind, a Reinterpretation of the Unhappy Valley, 1
Sind-jo-Shāhnamo, 58, 147-148
Sind jo Singār, 1
Sind jūn Sat Sachyūn Kahanyūn, 123
Sindh ain Asaiyo Varso, 98
Sindh ja Maniā, 148
Sindh jo Prāchin Itihās, 145
Sindh, Muhammad Ramzan 'Bardo' *see*
    Muhammad Ramzan 'Bardo' Sindhi
Sindhi Adab ji Mukhtasar Tauikh, 1
Sindhi Adab jo Tarikhi Jaizo, 2
Sindhi Adab mein Tanqid, 145
Sindhi Ballad of Kaunro and Chanesar, 78
Sindhi Bhāshā jo Ithās, 88
Sindhi Bhāshā Kā Sankshipt Parichaya, 69
Sindhi Boli, 149
Sindhi Boli-a-ji Mukhtasar tārikh, 15
Sindhi Boli-a-ji Sūnhan, 43
Sindhi Boli-a-ji Lipi-a-jo Itihās, 46
Sindhi Boli-a-ji Tārikh, 23, 148
Sindhi Bolia jo Bun Buniyād, 44
Sindhi-English Dictionary/Lanman V. A.
    Paranjapye, 111
    /Shirt, Rev. Father, 146
    /George Stack, Captain, 150
Sindhi Guldasto, 151
Sindhi ji-Adbi Tarikh, 100
Sindhi Kahani, Natak ain Tanqid, 11
Sindhi Kahānī Virhange Baid, 79
Sindhi Kalah ain Āju, 113
Sindhi Kavita mein Sufi matu, 96
Sindhi Literature, 138
Sindhi Literature and Society, 97
Sindhi Loka Adab, 16
Sindhi Lok Kahaniyun /Narayan Bhārati, 22
    /Satrāmdās Juriasanghāṇī Sahil, 137
Sindhi Lok Kala, 22
Sindhi Mānhu Sindhi Boli, 49
Sindhi Nasr ji Tarikh/Manghārām Ughārām
    Malkāṇī, 91, 148
    /Ghulām Alī Allana, 44
Sindhi Sahafata, 74
Sindhi Sahajhira, 100
Sindhi Sahit, 49
Sindhi Sāhitā ji Jhalak, 113
Sindhi Sāhita Mandal, Bombay, 10
Sindhi Sahit Mein Mazāq, 88
Sindhi Sāhitya ain Sāhityakār, 78
Sindhi Sāhitya jo Itihās, 69, 148-149
Sindhi Sant Kāvya Vivechan, 33
Sindhi Shair, 149
Sindhi Shaira ji Tārikh, 33
Sindhi Shaira Mein Istria jo Chitu, 98
Sindhi Shair-ji-Qadim-halat ain-poe-jo Sudharo,
    118
Sindhi Sūnhārā, 149
Sindhi Suratkhati, 43, 149
Sindhi Talwār, 145
Sindhi Worthies, 154
Sindhi Zabān-ji-Mukhtasar Tārikh, 118
Sindhia to Parsia jo Asaru, 92
Sindhu Dhārā, 11
Sindhu ji Jhalak, 88
Sindhu Monthly, 105
Sindhu-Pyāsī, Hotu *see* Hotu 'Sindhu Pyāsī'
Sindhu Sauvir, 43
Sipahimalāṇī, Rūpchand *see* Rūpchand
    Sipahimalāṇī
Sipun, 124
Sirāj-ul-Haq, 149
Sirumal, Mukhi *see* Mukhi Sirumal
Sita Bhambhāṇī, 149
Siyāṇo Birbal ain Tahikenji Tijori, 162
Sobho Gianchandāṇī, 149
Sobho Ramchandāṇī, 149
Sobhrāj Hassārām, 149
Sobhrāj Nirmaldās, 149
Somumal, 149
Sona Warniyoon Dilyoon, 149
Songs of the Spirit, 145
Soni Mulchandāṇī, 149-150
Sorațh-Dyāch, 122
Sorley, H. T., 150
Sri Rāmakrishna, 114
Śrichand Keswāṇī, 150
Śrimati Manjari, 117

Stack, Captain George, 150
Subah Kithe Āhe, 161
Sud'ikani Bhāryo Palāndu, 83
Sugan Āhujā, 150
Sug'andhi, 123
Sugumal Bhaneja, 150
Suhinī-Mehār, 85, 150-151
Sukha Sāgaru, 156
Sukhlāl Panjwani, 151
Sukhmani, 112
Sukhrāṇī, Bhagwan *see* Bhagwan Sukhrāṇī
Śukhrī, 1
Sulh Kul, 118
Sumangu Chāraṇu, 151
Sumitrā, 79
Sundar Agnani, 151
Sundar Hashmatrī, 129, 151
Sunder Sahita Society, 94
Sundri Uttamchandani, 80, 114, 151-152
Suniti Kumar Chatterji, 152
Sur Nārāyan Shyam, 13
Sur Soraṭh, 139
Sur Surila Saz Ja, 21
Surahi, 13
Sūrat Singh, 153
Surg jī Gholhā, 96
Suri Āh Singār, 1
Sūrjan-Rādhā, 88
Surkh Gulāb, Surkh Khwab, 114
Surkhu Mendi, 156
Surud Nama, 17
Survey of Sindhi Literature, 32
Surya Yātrā, 126
Sushila, 94, 153
Sushīlā Lālwāṇī, 153
Sushila Nahikram Motwani, 153
Sushīlā Sanjāṇī, 153

Tagore—Hika Jhalak, 11
Tahilrām Assudomal, 154
Tāhilramānī, Ānand *see* Ānand Tāhilramānī
Tahlīrām Āzād, 154
Tahquiq-Lughat-e-Sindhi, 1
Taj Muhammad Āghā, 154
The Tale of Bumbho Zamindar, 44
Tales of Old Ind, 78
Tales of Old Sind, 78
Talibul Moula *see* Muhammad Zamān Makhdum
Talreja, B. J., 154
Tandu Tuti Peyī, 127
Tanwāṇī, Hari 'Nimano' *see* Hari Tanwāṇī 'Nirmano'
Tapasya jūn Roshnyūn, 94
Tārā Mīrchandāṇī, 154
Tārāchand Showkirām, 154
Tārān Bharī Rāt, 59
Taran jo Abhiyas, 144
Tārīkh-e-Mausami/Mir Muhammad Mausam, 154
/Nandirām Mirāṇī, 106
Tārīkh-e-Nabvi
Tārīkh Muhammad Mustafa, 36
Tārīkhī Mazmūn, 28
Tariyun Jhaliya Bur, 78
Taro Bhagat, 154
Tāza Gula, 154
Tazkarah Lutfi, 89, 154-155
Tazkarai Shorai Hala, 1
Tejvāṇī, Har Krishna *see* Har Krishna Tejvāṇī
Tek Chand Mast, 155
Thadāṇī, Bhagwan C. 'Pushp' *see* Bhagwan C. Thadaṇī 'Pushp'
Thadāṇī, Hotchand *see* Hotchand Thadāṇī
Thadanī, N. V., 20, 155
Thaḍānī, R. V., 155
Thākur, M. J., 155
Thākur, U. T., 155
Thākurdās Nāgwani, Dīwān, 155
Tharanee, Pritamdās *see* Pritamdās Tharanee
Tih-akhri, 28
Tikam 'Aftab', 155
Tilsimi Guḍī, 119
Tilwāṇī, Bhagwan *see* Bhagwan Tilwāṇī
Tirmidhi, Imām, 144
Tīrth Basant, 155-156
Tīrth Chandwāṇī, 156
Tīrth Sabhaṇī, 156
Tiyon ain Chotham Darī Kitāb, 114
Tolārām Menghrāj Balāṇī, 156-157
Triyā Charitra, 155
Trumpp, Ernest, 141, 157
Tufanī Rāti, 21
Tuhfa-e-Sind, 66
Tuhfat-ul-Kirām, 107
Tuhfatul Sālikīn, 118
Tuhinjā Gham, 68
Tuhinji Śaran, Tuhinji Ichha, 156
Tulrejā, Tulsīdās *see* Tulsīdās Tulrejā
Tulsiāṇī, Lekhu *see* Lekhu Tulsiāṇī
Tulsīdās Tulrejā, 157
Tutal Tājmahal, 156

105002

Uchhal, 6
Uḍerolāl, 158
Uḍerolāl, 88
Uḍerolāl Sāhib, 145
Udhārām Thanvārdās Mīrchandānī, 158-159
Udri Vanj ri Kunja, 83
Ughara Āwāz, 56
Uha Dīvār Āsmān Tain, 85
Uha Shām, 96
Uhe Dinhan Uhe Shinhan, 7
Umar Mārui, 159-160
    /Abdul Rahīm 'Wafā' Abbāsī', 2
    /Ahmad Chāglā, 5
    /Lālchand Amardinomal Jagtianī, 84
Umāsa, 28
Unjayal Lahar, 73
Ursānī, Muhammad Ismāil *see* Muhammad Ismāil Ursānī
Ursani, Shamsuddin *see* Shamsuddin Ursānī
Urus-e-Karbala, 100
Usmān Alī ansārī, 160
Usmān Ihsānī, 160
Uth ain aur, 126
Utha Minh Malir, 21
Uttam Chandāṇī *see* Āsan Jethānand Uttam Chandāṇī 'Uttam'
Uttamchandāṇī, Sundrī *see* Sundrī Uttamchandāṇī

Vaḍan jo Nanḍhpan, 123
Vadhuram Vakila jo Khūn, 153
Vado Sindhi Vyākaran, 23
Vahdat Nāma, 17
Vait-Pati-Kosa, 161
Valechha, Motirām *see* Motirām Valechha
Vaṇ Ain Kuhāro, 39
Vāṇiko Vahim Vāru, 46
Vanj ri Kunja, 83
Vāpas, 52
Variānī, Pritam *see* Pritam Variāṇī
Vasana Sanda Vesa, 82
Vāsdev Mohī, 161
Vāsdev 'Nirmal', 161
Vasdev Sindhu Bhāratī, 161
Vasumal Jerāmdās, 161
Vasvani, Fatehchand *see* Fatehchand Vasvani
Vāsvānī, Harish *see* Harish Vāsvāṇī
Vāswāṇī, Indira *see* Indira Vāswāṇī
Vāswāṇī, Jashan *see* Jashan Vāswāṇī
Vaswanī, Melāram Mangatrām *see* Melarām Mangatrām Vaswani
Vāswāṇī, Thānvardās Līlārām, 162
Vatan Nāma, 160
Vichār, 93
Vichhotyūn, 147
Vidhvā, 21
Vidhwā Jī Vārtā, 46
Vigyan Jyoti, 87
Vijut-pati-Kośa, 70
Vikram Shāhānī, 162
Vīṇā Shirangi, 162
Vīr Abhimanyu, 145
Vīr Kumārī, 145
Vishindās Asrāṇī, 162
Vishṇu Bhatia, 162
Vishṇu Jagtiāṇī, 162
Vishnu Sharmā, 162
Vishwās, 153
Viśvās mein Aviśvās, 86
Vocabulary of Seven Languages spoken in Countries West of Indus, 86
Vocabulary of Sindhi Agricultural Term, Herbs and Drugs, 40
Vocabulary of the Sindhi Language, 40

Wadhumal Chandirām, 163
Wadhumal Gangārām, 163
Wadhumal Mūlchand, 163
Wafāī, Dīn Muhammad *see* Dīn Muhammad Wafāī
Waqt, Vithyūn, Vichhotyūn, 72
Wari-Sando Kot, 84
Wāsif, Muhammad Bakhsh *see* Muhammad Bakhsh Wāsif
Wathen, W. H., 163
Winjhāru, 1

Yad-e-Rafatgān, 101
Yād Hika Pyarjī, 81
Yugadhārā, 82
Yusut-Zulekha, 103

Zad-ul-Fakira, 99
Zafar Nāma, 129
Zahru, 63
Zakhamu Zamāne Jo, 149
Zamāne-Jī-Lahira, 77
Zamindārī Zulm, 77
Zia *see* Parsrām Hīrānand Zia
Zīnat, 165
Zindagīa Jerāh Te, 47
Zindagī Yā Maut, 124
Zindāh Dil, 27

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